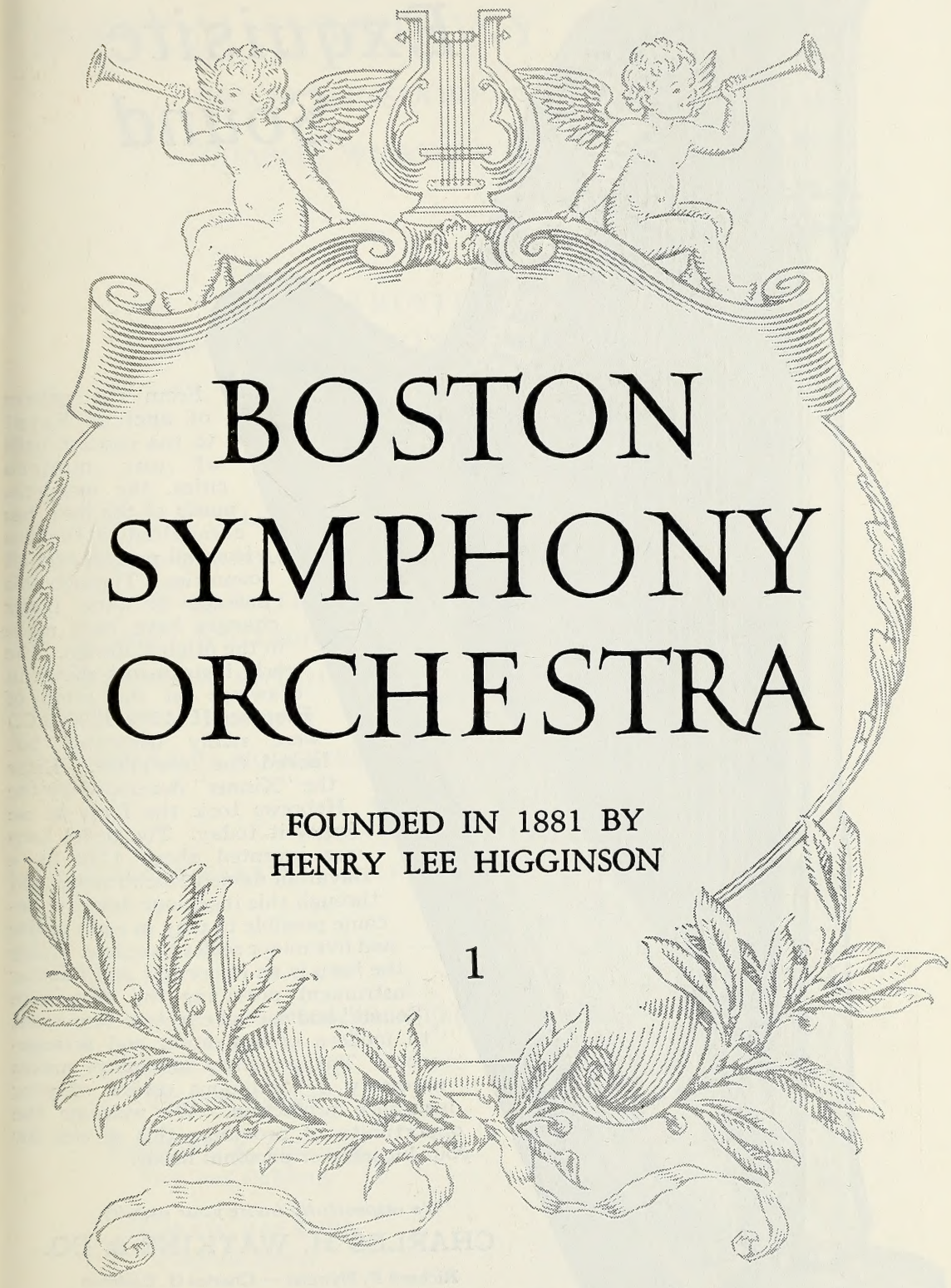
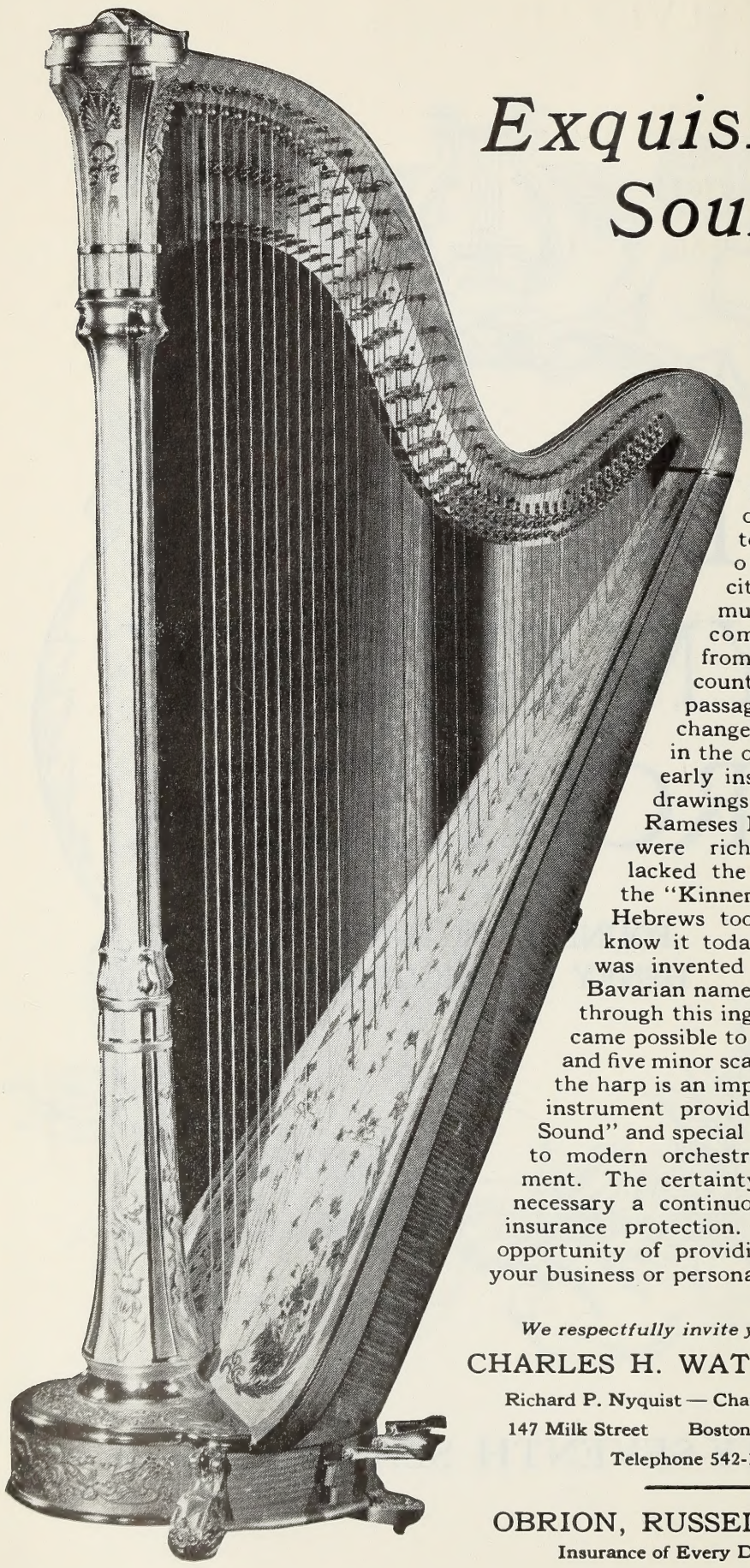


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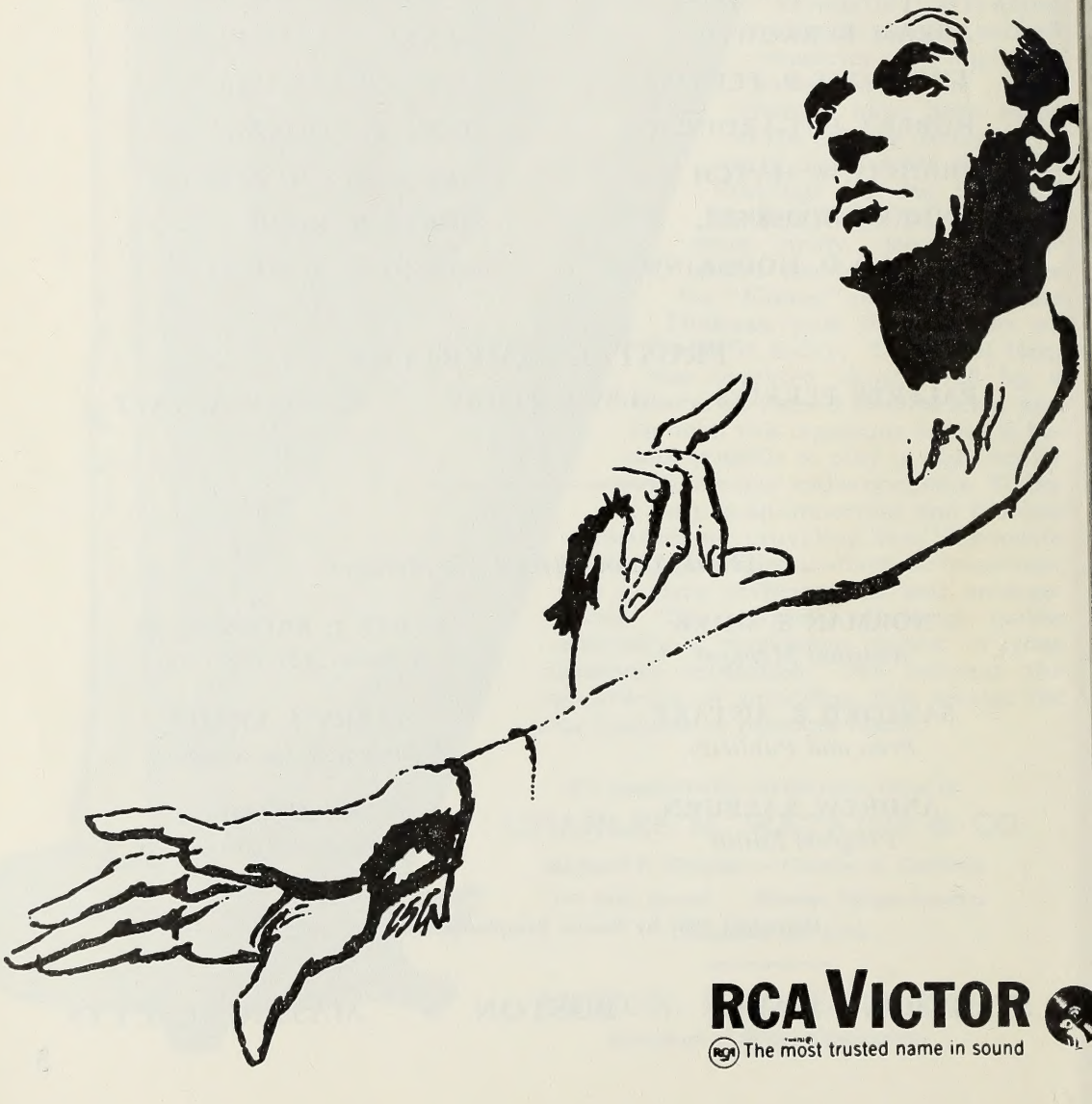
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To cover this widening gap between income and expense, the Orchestra seeks additional funds for investment and increased annual support. For both, we must turn to you and all in this community who value music. I do not say orchestral music, for although this is a great orchestra, it is also a group of fine musicians who form the heart and core of the musical life of this city.

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If we accomplish these purposes, we will add $6 million to income producing funds, $1.5 million for construction and renovation, and will have established a wide base for annual contributions. The Trustees of the Orchestra have set a target of $1 million as their share of the Fund. Attainment of the total goal depends upon the thoughtful giving of all who love fine music.

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JOHN N. BURK



George Humphrey

We report with great sadness the death on 6 September of John Naglee Burk, who retired at the end of the 1965-66 season after forty-eight years of service with the Boston Symphony Orchestra. During thirty-two of those years he was the Orchestra's official historian and program annotator.

John Burk was born in San Jose, California in 1891. His father, a gifted amateur, had been a pupil of Franz Liszt, and passed on to his son his great love of music. John Burk was educated for a time in Switzerland, where he learned to speak fluent French, and went on to Harvard and majored in English. He founded *The Harvard Musical Review* with Roger Sessions, the distinguished composer, and was graduated in 1916.

After two years as assistant to H. T. Parker on *The Boston Transcript,* he came to Symphony Hall as publicity director. On the death of Philip Hale in 1934, he became program annotator and editor, and during the years he wrote for the Orchestra, his notes became known throughout the world for their scholarship and lucidity. Michael Steinberg wrote in *The Boston Sunday Globe* in October last year: "By his writing, John Burk has earned the gratitude, not just of the Boston Symphony, but of that orchestra's large public. We have, all of us, been the beneficiaries of his conscientious scholarship and his fastidious style. . . . He is a man sensitive to words, to their precise meanings, and to their most subtly elusive flavors as well. Proceeding from a clear and disciplined intellect, his essays are shapely and forceful."

Mr Burk wrote several books: *Clara Schumann, The Life and Works of Beethoven, Mozart and his Music, Letters of Richard Wagner—the Burrell Collection;* and edited Philip Hale's *Boston Symphony Programme Notes.* He also extended M. A. De Wolfe Howe's *Boston Symphony Orchestra* for the period between 1914 and 1931. He received an honorary degree of Doctor of Music from the Curtis Institute in Philadelphia in 1950, and three years later was named a member of the Harvard Chapter of Phi Beta Kappa.

John Burk was a man of extraordinary gentleness and modesty, and was known to his friends for his occasional and charming absent-mindedness. He lived during the last years of his life in Boston and at his country home in Rockport. Francis W. Hatch has paid a tribute in which Mr Burk's colleagues at Symphony Hall and the Orchestra's subscribers will surely wish to join: "The program notes prepared by John Burk will rank as classics in the field of musical history. For over thirty years, his weekly program feature has added to the enjoyment of musical scholars. The passing of John Burk is indeed the end of an era."

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WAGNER

Der fliegende Holländer – Overture

Die Meistersinger von Nürnberg – from Act III

Introduction – Dance of the apprentices –
Procession of the mastersingers

INTERMISSION

Die Walküre – Act I

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RICHARD WAGNER

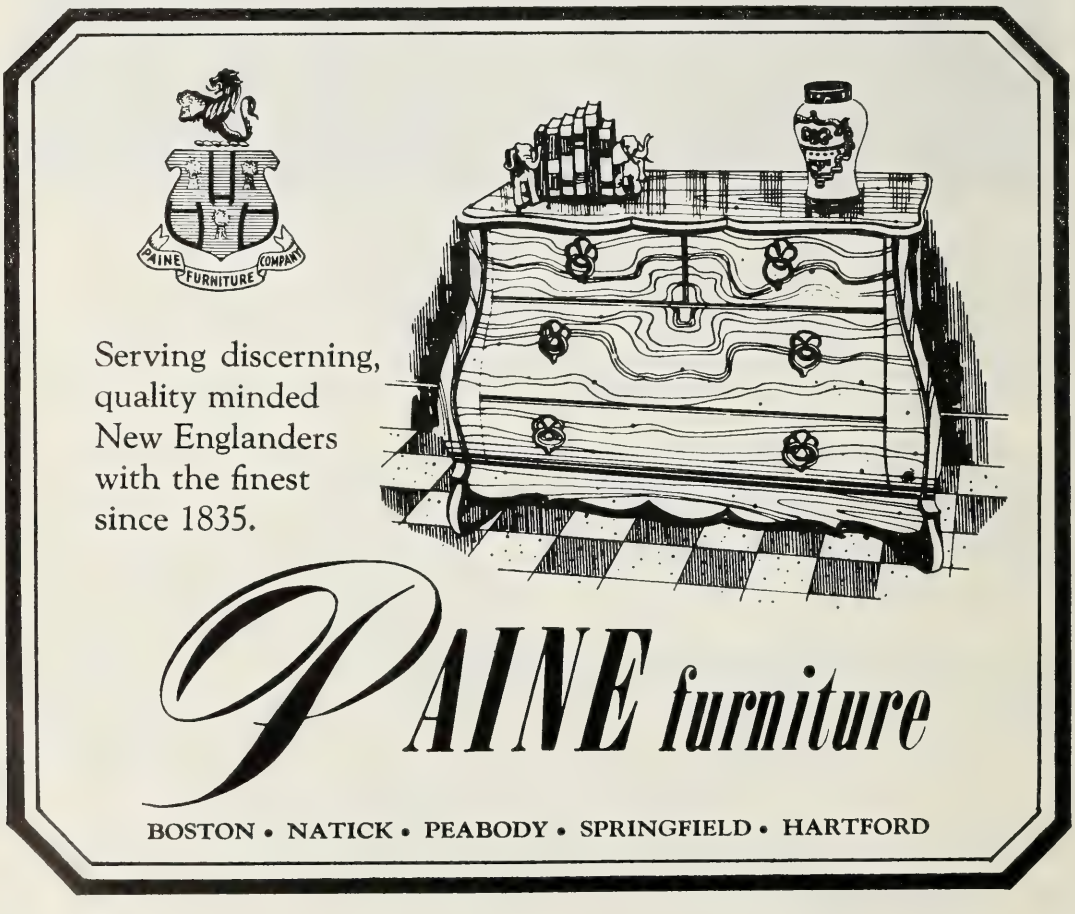
Der fliegende Holländer (The Flying Dutchman) – Overture

Wagner was born in Leipzig on 22 May 1813, and died in Venice on 13 February 1883. The Overture was first played by the Boston Symphony Orchestra on 4 April 1890 with Arthur Nikisch conducting. The most recent performances in this series were conducted by Pierre Monteux on 26 and 27 January 1951.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, harp, timpani and strings.

There are excellent grounds for the assertion that *Der fliegende Holländer* marked Wagner's emergence as an artist. He himself felt it: "From here begins my career as a *poet,*" he remarks, "and my farewell to the mere concocter of operatic texts."

The dramatic nature of this step can be appreciated by a consideration of *Rienzi,* which preceded *Flying Dutchman* by only a year. *Rienzi* has passages of beauty and grandeur, but it is indeed a "concoction" – a putting-together of certain historical-drama elements with an entirely conventional love story, cast in a framework of grand opera which would find a comfortable spot in the Spontini-to-Meyerbeer line. The essence of *Der fliegende Holländer* is poetic: the composer, seized by the expressive possibilities of a subject – its atmosphere, its central





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statement — seeks to cast it in the most direct way, rejecting as irrelevant anything which does not contribute to that atmosphere and statement. If he is yet some distance from the goal, the decisive step has been taken — it is leagues from the five incident-packed acts of *Rienzi* to the single act (though usually not performed as such) and single essential action of *Der fliegende Holländer.*

Wagner saw his Dutchman as a folk-derived blend of Ulysses and The Wandering Jew, and he saw this tortured, restless figure's potential salvation in the unquestioning love of a quintessential woman. It is Wagner's first expression of the notion of redemption through the intuitive feminine spirit — a notion to which he returns, with increasingly mature and subtle perceptions, throughout the remainder of his career.

Though Wagner had been interested in the subject as early as 1838, he actually wrote the opera, in a very short time, in 1841. It received its premiere on 2 January 1843 at Dresden, with the composer conducting. The famous overture is almost a précis of the opera itself, expressing in alternate and combined thematic development the torment and obsession of the Dutchman, the redeeming commitment of Senta, and the pervading presence of the northern seas and the men who work on them.

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Die Meistersinger von Nürnberg – from Act III (The Mastersingers of Nuremberg)

Introduction – Dance of the apprentices – Procession of the mastersingers

George Henschel conducted the Orchestra's first performance of these pieces on 10 February 1882. The most recent performances in this series were conducted by Charles Munch on 4 and 5 March 1960.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, glockenspiel, triangle, cymbals, harp and strings.

Most artists feel impelled, at some point, to meditate aloud on the subject of art itself – its reasons for existence, its uses, its place in men's lives. It could not fail to be so with Wagner, that most indefatigable deliverer of opinions, and in fact he went to the extreme of composing what may be the greatest of all operatic comedies in order to explain himself on the matter. In doing so, he returned, for the only time in his mature career, to an historical basis – a very real city of Nürnberg, a very real set of traditions, and even a cast of characters drawn, at least in name, from among the people who had actually walked the streets of that city and contributed to those traditions. Chief of these, of course, is the shoemaker-poet Hans Sachs. What Wagner (and Sachs) have to say on the question of art is (to state it crudely) this: 1) People need art, particularly in its celebrative aspect; 2) Art needs tradition, a set of groundrules; 3) Genius, by its very nature, must

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violate that tradition; and 4) Genius and tradition must then come to some sort of positive accommodation, whereby each strengthens and refreshes the other, so that in the end a new art emerges, an art which is at once contemporary and free, yet part of an ancient and well-founded continuity. That all of this is put forth in a work of immense tenderness, high humor, witty observation, infinite sadness, and, finally, unbounded exhilaration is in itself Richard Wagner's final comment on art and life.

The excerpts which we shall hear today are quickly identified. The Prelude to Act III brings us the mood of profound meditation, skeptical yet hopeful, which Sachs will soon explore in his famous *Wahnmonolog;* the Dance of the apprentices is, unsurprisingly, a dance of the apprentices, which is played while representatives of the various guilds gather on the festival meadow for the mastersinging contest; and the Procession of the mastersingers accompanies the climactic entrance of the contestants, their fellow guild members, and, at last, Sachs himself.

It is, of course, Genius which takes the day — but Genius molded and formed by what is valid in the tradition, and, in the end, subject to the judgment of the assembled people, for whom art exists.

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Die Walküre—Act I

The Orchestra has played Act I of Die Walküre in its entirety on two previous occasions: first in this series on 29 and 30 December 1933, with Serge Koussevitzky conducting and with Elsa Alsen, Paul Althouse and Fred Patton as soloists; and at the Berkshire Festival on 21 July 1956, when Charles Munch conducted with soloists Margaret Harshaw, Albert Da Costa and James Pease.

Wagner's specifications for the instrumentation of Act I of Die Walküre: 16 first violins, 16 second violins, 12 violas, 12 cellos, 8 double basses, 3 flutes, 1 piccolo (third flute sometimes doubles second piccolo), 3 oboes, english horn (doubling fourth oboe), 3 clarinets, bass clarinet, 3 bassoons, 8 horns (4 doubling Wagner tubas), tuba, 3 trumpets and bass trumpet, 3 tenor trombones, bass trombone (alternating with contrabass trombone), 2 pairs of timpani, triangle, cymbals, side drum, glockenspiel, tam tam, 2 harps.

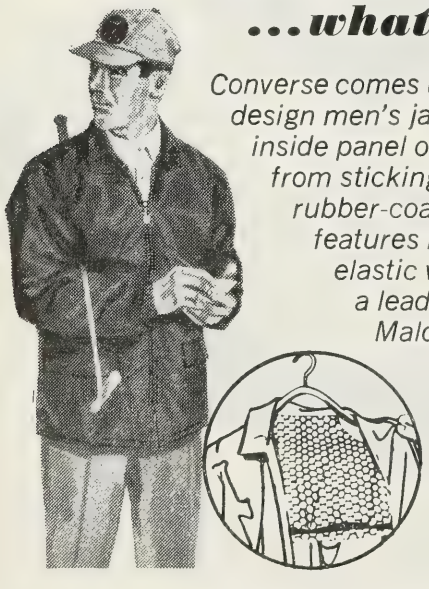
A letter to August Röckel, dated 23 August 1856, affords us one of Richard Wagner's most self-perceptive prose passages. "The strange thing is," he comments (in the Ellis translation), "that in all my intellectual ideas on life . . . I was working in direct opposition to the intuitive ideas expressed in my works. While, as an artist, I *felt* with such convincing certainty that all my creations took their coloring

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from my feelings, as a philosopher I sought to discover a totally opposed interpretation of the world . . . I made my most remarkable discovery in this respect with my Nibelungen drama."

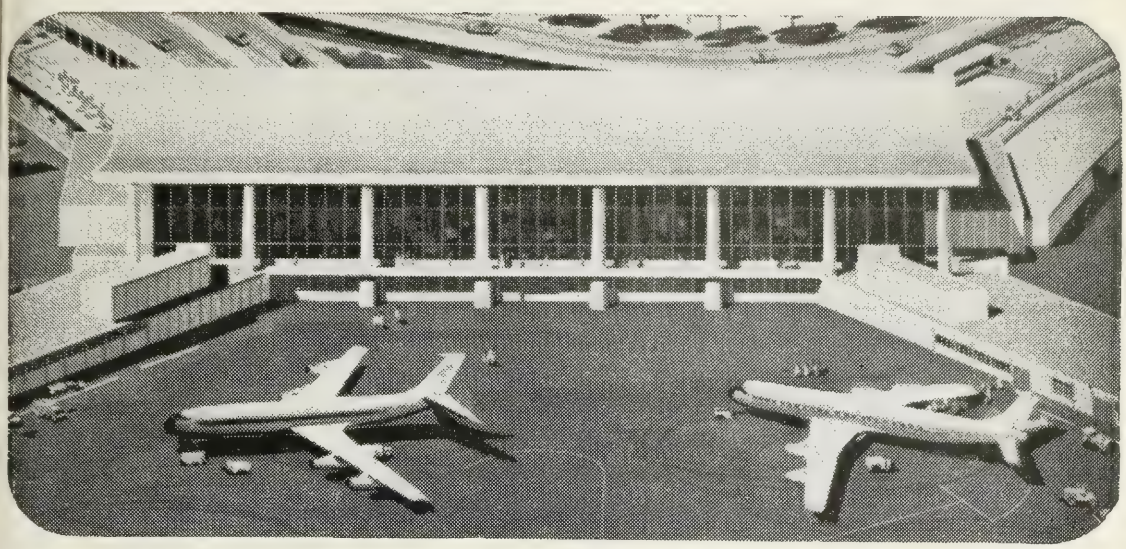
The Nibelungen drama was, indeed, Wagner's means of some important self-discoveries; as *Holländer* had marked out his basic direction, so the *Ring* marked his conscious assumption of a new set of dramatic and compositorial goals. And it was at the very time of the composition of *Die Walküre* (the second half of 1854) that he arrived at some important clarifications concerning himself, his artistic outlook, and the material he had concerned himself with. He had sketched his Nibelungen drama — in a form reasonably close to its final one — as early as 1848, and had completed the poem by 1852. Yet, although his journey backward, which led from the original conception of a single drama based on the figure of the mature Siegfried to a trilogy-with-prologue combining the Siegfried and Ring legends, indicates his gradually tightening grip on the true subject matter of his drama, he still felt that he was not entirely in control of his own materials.

It was at this time (he had just completed the first act of *Die Walküre,* and had busied himself in making a fair copy of the already-completed *Das Rheingold*) that he discovered Schopenhauer's *Die Welt als Wille und Vorstellung* (The World as Will and Idea). He sensed almost immediately that he had found the philosophical means by which he might unite his "intellectual" and "intuitive" perceptions; it was as if his own work had been explained to him. "Now at last," he states in





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his autobiography, "I could understand my Wotan." The extent to which this unresolved conflict within himself was also, in a deep sense, the central conflict of his trilogy (and of its key character) had been borne in on him. Almost simultaneously, the subject of *Tristan und Isolde* came under serious consideration for the first time.

The completion of the *Walküre* vocal score went rapidly, but the orchestration occupied Wagner for well over a year, and it was not until the spring of 1856 that he had in hand a completed score. And more than fourteen years were to go by before the piece was produced. The Bayreuth Festival owes its existence, in roughly equal parts, to the difficulties Wagner invariably met in securing productions for his works and to his extreme dissatisfaction with the result whenever they *were* produced; it was his intention to withhold each section of the *Ring* cycle until the whole could be produced under conditions approaching his requirements. With respect to *Das Rheingold* and *Die Walküre,* however, his hand was forced by his protector, King Ludwig of Bavaria (who was, as it were, the original "Wagner fan"), who insisted on having these first two evenings of the cycle presented at Munich. Accordingly, *Das Rheingold* was mounted in 1869, and *Die Walküre* a year later, without the composer's approval or partici-

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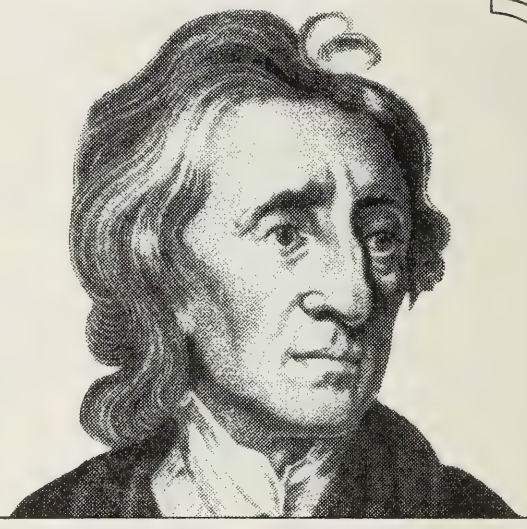
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pation. The *Walküre* production was apparently what might fairly be described as a "good try," and met with a qualified but real success. In 1876 the opera was finally given as a part of the complete cycle, the occasion being the first Bayreuth Festival.

Act I of *Die Walküre* has often been performed, in concert and on records, as a self-sufficient entity. The reason lies not only in the extraordinary beauty and power of the writing, but in the dramatic completeness of the act, which points toward one significant action – the union of Siegmund and Sieglinde – and carries it out. To be sure, many important matters are left unresolved; but the relationship which is the act's subject is thoroughly explored, explained, and fulfilled.

This is the only act of the cycle peopled entirely by characters whose lives begin and end, for us, in a single evening. It is also the only act until the beginning of *Götterdämmerung* in which Wotan does not appear, except by reference. This seeming coincidence has interesting

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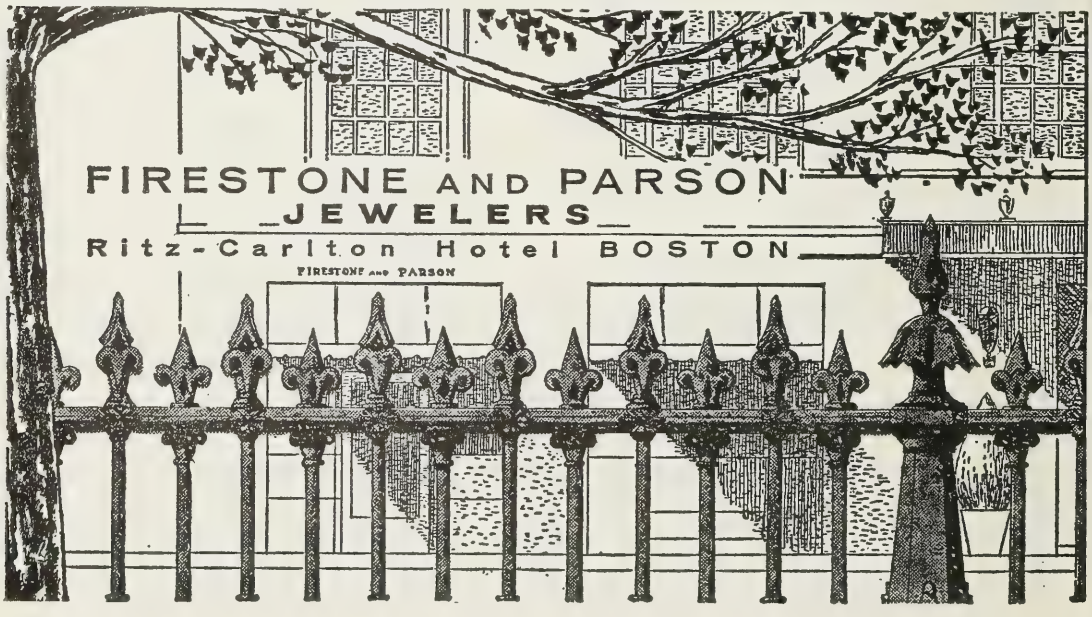
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implications. Wotan is absent from the scene by choice; he wishes it to appear that developments are proceeding without his interference, since it is only through the advent of a hero free of his influence that the disastrous chain of events initiated in *Das Rheingold* can be halted.

And so it is that representatives of the human race hold the stage for the first time in the *Ring*. But, although they display admirable characteristics and exert a strong pull on our feelings, they soon disappear — neither they nor the world into which they have come is ready for their ascendancy. And most particularly is Wotan not ready for it, for his absence is a calculated one, a sham. Though he pretends to let events take their course, he has in fact exerted control over the situation. He has fathered the *Wälsung* twins; he has supervised the upbringing of Siegmund; he has implanted in the ash-tree's stem the invincible sword for his hero-son to find. And though he makes no appearance on the stage, he is in fact present in Act I, both in text and music — he is the *Wälse* apostrophized by Siegmund, the *Greis in grauem Gewand* (the old man in grey garb) remembered and described by Sieglinde.

It is this fact that dooms the lover-twins, for the lesson that Wotan must learn is that he must truly forego the vainglory of rule, the attempt to control — that he must lose his life to gain it. It is only through this renunciation that the truly freed spirit (Siegfried) will appear, and that Wotan's true will (Brünnhilde, his "wish-maiden") will at last emerge.

Thus, the three characters who compel our attention in this act have no lives of their own, but only such life as is granted them in Wotan's fast disintegrating scheme. Siegmund will live his pursued existence only long enough to plant the seed of the hero Siegfried, his sister long enough to bear the infant. Hunding will vanish the moment he has carried out the task marked for him by Fricka, Wotan's consort: the killing of Siegmund. The very brevity and hopelessness of their lives lends them extra poignancy. For the duration of this glorious act, they



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will command our sympathies as only a few characters of the lyric stage can, for in the excitement of their mutual discoveries they illuminate, briefly but powerfully, the far-off goal: the attainment of full humanity.

Program notes © Conrad L. Osborne

Conrad L. Osborne, born in 1934, decided on a performing career, and forsook college for a professional acting company. He has since been a professional actor, singer and opera director. He began work in musical journalism in 1959 and became chief vocal critic for High Fidelity *magazine. Since then he has contributed to many musical publications and has been New York music critic for* The Financial Times *of London since 1962. In addition he is today a Contributing Editor for* High Fidelity/Musical America *and a Senior Editor for Maco Publications in New York.*

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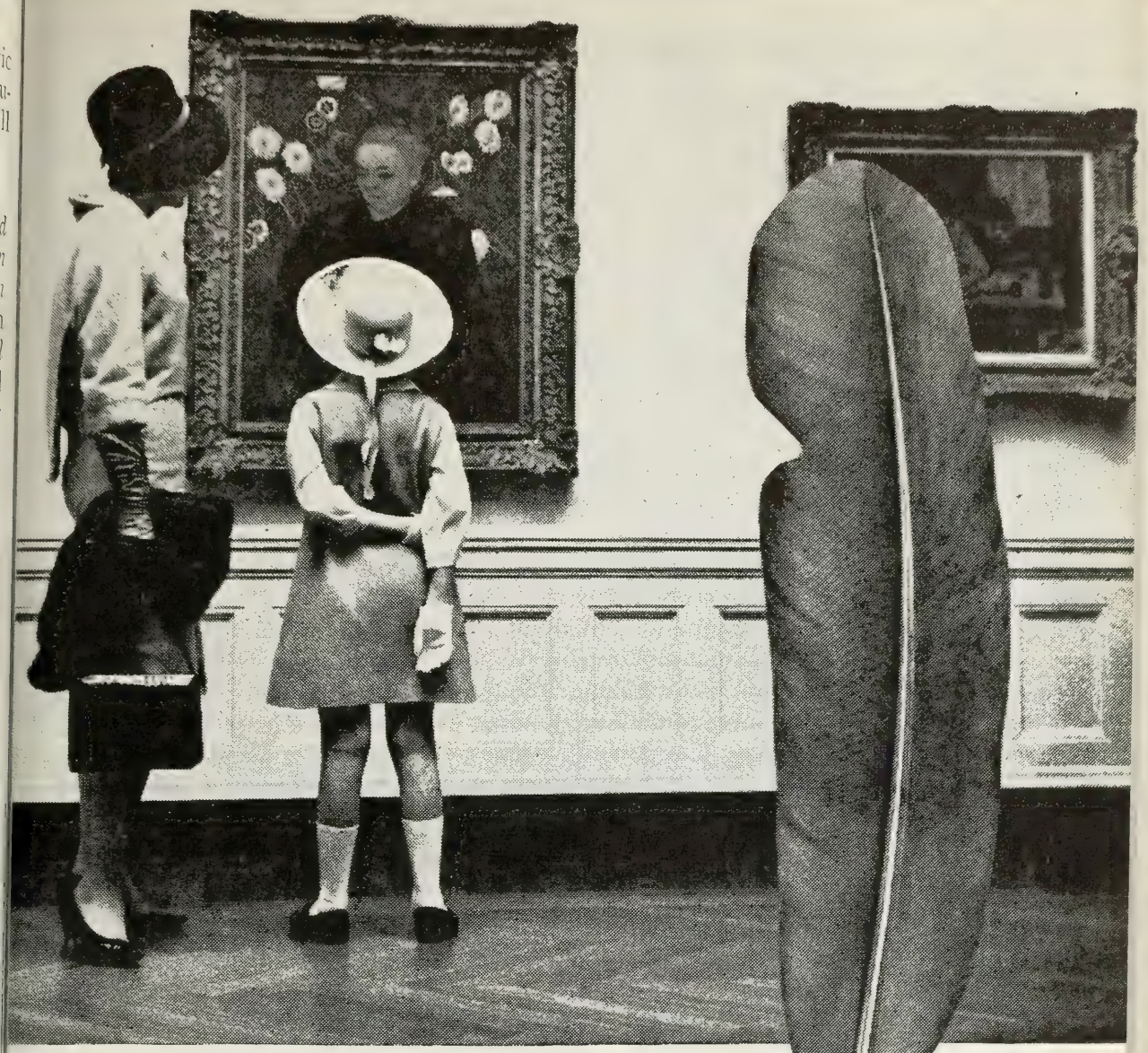
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The Ring of the Nibelungs—A Synopsis

Rheingold, the first opera of Wagner's tetralogy, tells the story of the theft of the magic gold which belongs to the three Maidens of the River Rhine. Whoever shall make a ring from it shall be master of the world, if he also forswears love. Alberich, a dwarf from the underworld, first steals it, but loses it to Wotan, King of the Gods. Wotan has to pay the giants of the earth, Fafner and Fasolt, for having built Valhalla, the new home of the Gods; their price is Freia, the Goddess of Youth. But if Wotan gives Freia up, the gods will grow old; so he persuades the giants to take the golden ring instead. Alberich puts a curse of death on the ring as he gives it up, and immediately it begins to work as Fafner kills Fasolt. The opera ends as the gods move to Valhalla, their new home.

The Valkyrie, wild riders of the sky, are the nine daughters of Wotan and Erda, goddess of the earth. The gods will perish unless Wotan regains the ring, which Fafner, now transformed into a dragon, guards on earth. Hoping that a son born on earth may be able to take the ring, Wotan has fathered sons by a woman of earth. The curse of the gold visits itself on these children, one of whom is Siegmund. Now a man, he is fleeing from his enemies in a thunderstorm as the first act of *Die Walküre* begins. He finds refuge in the hut of Hunding, husband of Sieglinde. Not knowing that they are brother and sister, Siegmund

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and Sieglinde fall in love, and she puts a sleeping potion into Hunding's drink. There is a sword embedded in the tree that serves as the hut's roof, put there on the day of Sieglinde's wedding by a stranger, who was in fact Wotan. The man who can draw it out shall have it. Till now all who have tried have failed, but Siegmund succeeds. Sieglinde is now certain of their destiny; the two rush out into the night, as the first act ends.

As the story continues, Siegmund is killed by the pursuing Hunding, and Wotan, grieving at his son Siegmund's death, strikes Hunding dead. Brünnhilde, one of the Valkyries, rescues Sieglinde, tells her she will become the mother of a hero, and warns her to escape from Wotan's fury. Wotan, angry with Brünnhilde, punishes her: no longer shall she be a goddess. She shall fall into a deep sleep, and whatever man shall find her first shall waken her and take her to wife.

Sieglinde dies giving birth to her son Siegfried. The dwarf Mime finds the child and brings him up. The gold, which Mime now covets, can only be won by killing its present guardian, Fafner, with a sword made from the pieces of Siegmund's shattered weapon. Siegfried forges it, kills Fafner, and tasting by accident the blood of the dragon, understands that Mime plots his death. So he kills Mime. A woodbird tells him that he shall rescue Brünnhilde, and he goes in search of her.
Wotan meanwhile realizes that the gods cannot survive, and that Siegfried and Brünnhilde shall be the rulers of the future. He breaks

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his spear, the symbol of his power. Siegfried awakes the sleeping Brünnhilde, and puts the magic ring on her finger, as the opera *Siegfried* ends.

Siegfried rides away on Brünnhilde's horse, Grane, to prove his love by deeds of valor. But Hagen, son of the dwarf Alberich, plots with his half-brother Gunther to steal the ring by giving Siegfried a potion, which will make him forget Brünnhilde and love Gunther's sister. Gunther shall then have Brünnhilde and the ring. Siegfried drinks the potion, and he and Gunther go in search of Brünnhilde.

Wearing a magic helmet to make him look like Gunther, Siegfried finds Brünnhilde and brings her to Gunther. Restored to his own form and wearing the ring he took from Brünnhilde, he weds Gutrune, while Brünnhilde's love turns to hate. She plans to murder him while he is hunting.

In the last act of *Götterdämmerung,* the Rhine Maidens ask Siegfried for the ring, but he will not give it up. They warn him that the curse will work on him. Hagen gives Siegfried a potion to bring back his memory, then stabs him as they are hunting together. Siegfried calls on Brünnhilde as he dies.

Hagen now demands the ring from Gunther, and when he refuses to give it up, kills him. He tries to take the ring, but Brünnhilde prevents him. She has a funeral pyre built, bids farewell to Siegfried, and rides into the flames on Grane. The waters of the Rhine extinguish the fire, and the Rhine Maidens take back the ring. Hagen drowns in a final attempt to steal it, and Valhalla collapses, consumed by fire.

A. H. R.

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Records of Die Walküre

There are several complete recordings available of *Die Walküre*. Mr Leinsdorf conducts the London Symphony Orchestra with Birgit Nilsson, Gré Brouwenstijn, Rita Gorr, Jon Vickers and George London in the leading roles, for RCA Victor. Georg Solti conducts the Vienna Philharmonic with Birgit Nilsson, Régine Crespin, Christa Ludwig, James King, Hans Hotter and Gottlob Frick for London; Herbert von Karajan conducts the Berlin Philharmonic with Régine Crespin, Gundula Janowitz, Josephine Veasey, Jon Vickers, James Stewart and Martti Talvela for DGG. There is an older complete recording on Seraphim with Wilhelm Furtwängler and the Vienna Philharmonic, and a complete version of Act I, recorded in 1935, by Lotte Lehmann, Lauritz Melchior and Emanuel List, with the Vienna Philharmonic under Bruno Walter on Angel.

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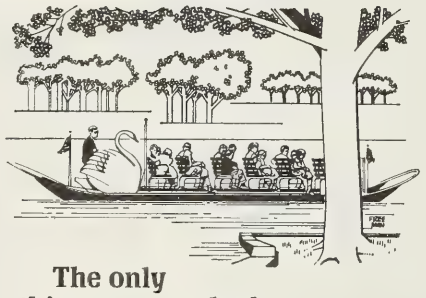
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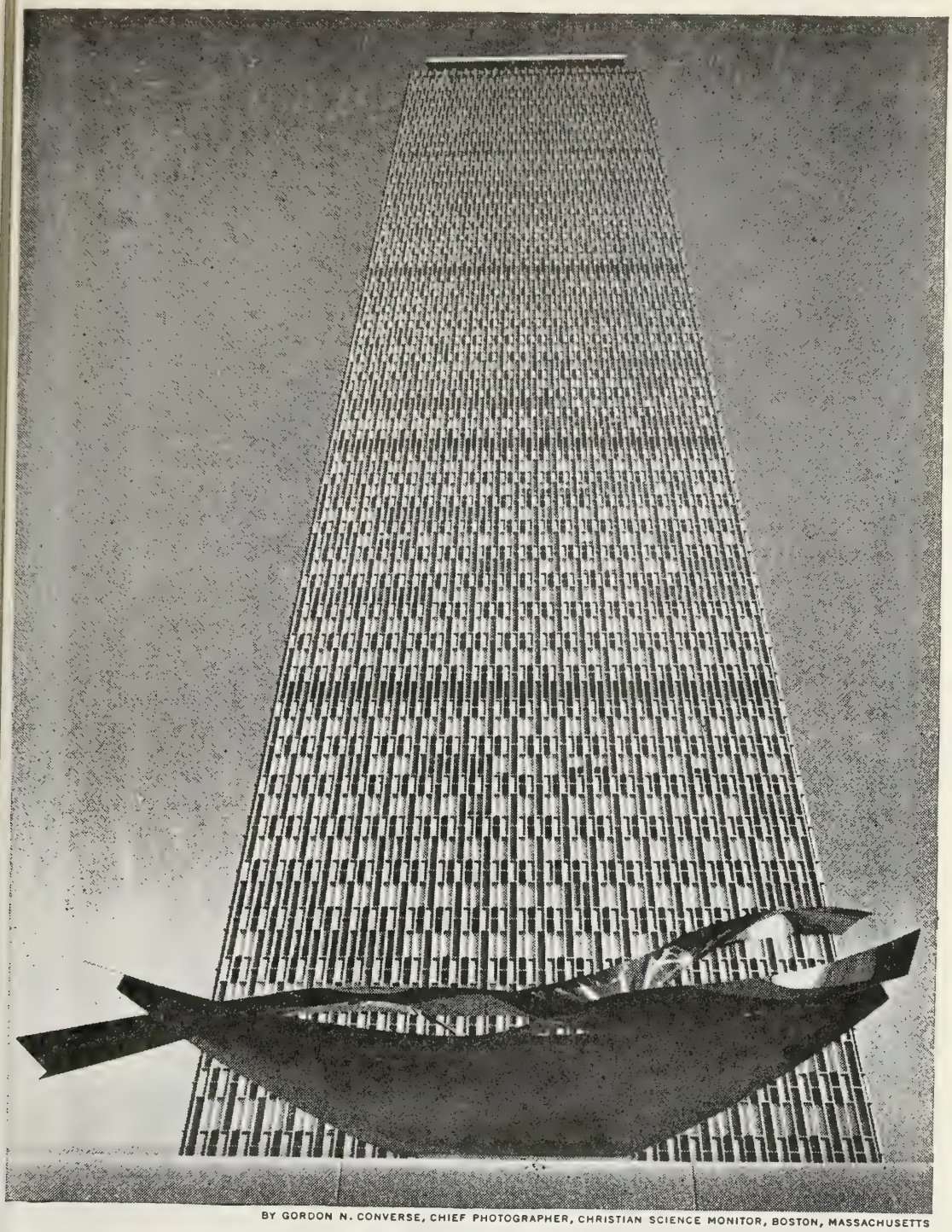
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In 1951 CLAIRE WATSON was studying with Elisabeth Schumann in New York, and sang one day for Otto Klemperer, who was so excited that he invited her to Europe to coach with him. She went, and during her stay in Vienna she sang for the guests at a party given in her honor. Emanuel List was there, and suggested she go immediately to Graz to audition. The result was a contract to open the fall season at the Graz Opera as Desdemona in Verdi's *Otello*. It was her first appearance on stage and was a great success.

But her children kept her away from her career for four years, when she returned to Europe and was engaged by the Frankfurt Opera. In 1958 she moved to the Bavarian State Opera Company in Munich, where she still sings regularly, and made her debut at the Royal Opera House, Covent Garden. Claire Watson is also a member of the Vienna State Opera, has appeared at the Salzburg Festival, and is a guest of the Berlin Opera.

Last fall she made her American operatic debut with the San Francisco Opera Company, and later appeared with the Lyric Opera of Chicago. Claire Watson makes her first appearance with the Orchestra this week.

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The appearance of JESS THOMAS, his first with the Boston Symphony Orchestra, is the start for him of a busy season of Wagner. Later he will sing in *Tristan and Isolde* and *Rheingold* in San Francisco; Tannhaüser in Philadelphia and Parsifal in New York and Washington.

Born in Hot Springs, South Dakota, he graduated from the University of Nebraska and then worked for four years as a high school counselor. In 1953, he enrolled at Stanford University in California to prepare for his doctor's degree. The school's vocal instructor, Otto Schulmann, recognized his potential, and persuaded him to study voice. Eventually he abandoned psychology for music, and his singing career began at the San Francisco Opera. From there he moved to Karlsruhe in Germany, and in 1960 made his debut at the Munich Festival. The next year he appeared at Bayreuth as Parsifal, in Berlin as Radames and in Munich as Don Carlo. In 1962 he sang for the first time at the Metropolitan Opera in New York as Walther von Stolzing.

From that time Jess Thomas has been in demand in many of the world's finest opera houses, and at many music festivals. At the celebrations commemorating Wagner's 150th birthday, Bayreuth honored him with a gold medal. Not only an opera singer, he sings many recitals, with repertoire ranging from Purcell to Barber.

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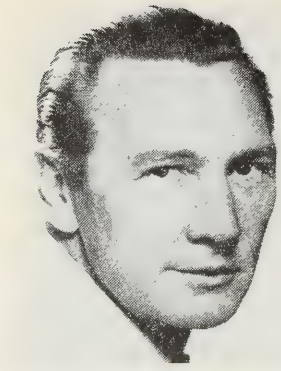
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KENNETH SMITH appeared last with the Boston Symphony Orchestra two seasons ago, when he sang in a performance of Beethoven's Ninth Symphony. He was born in England, but came to the United States at the age of four and grew up in Stamford, Connecticut. He studied at the Manhattan School of Music and the New York College of Music, and during the Second World War served with the Air Force. After the war he made his professional debut, and sang with many opera companies and orchestras.

In 1957 he had a great success as Wotan in *Die Walküre* at Denver, and in the autumn of the following year he was engaged by the New York City Opera. He has sung since throughout the United States and in Europe, and has appeared many times in opera productions on television. Most recently he has appeared with the orchestras in Philadelphia, Pittsburgh, Washington, Los Angeles, Cincinnati, Buffalo and in other cities. Kenneth Smith now lives in Kansas, where he is Professor of Music at the University of Kansas in Lawrence.

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The Members of the Orchestra

As a regular feature of the program book, space will be given to short biographical sketches of the members of the Orchestra and the chamber groups to which they belong. We start this week with players of the Boston Sinfonietta, formerly the Zimbler Sinfonietta, which is one of the new Ensembles of the Boston Symphony Orchestra.

The Boston Sinfonietta was founded in 1947 by the late Josef Zimbler, cellist of the Boston Symphony Orchestra, and was one of the first string groups to perform without a conductor. From the start it enjoyed a success which was much enhanced by an annual series of concerts presented at Jordan Hall, and by its numerous recordings. In 1957, the U. S. Department of State sponsored a successful tour to South America. Three years later Josef Zimbler died, and the Sinfonietta was reorganized with George Zazofsky as its permanent Music Director. The Boston Sinfonietta will give its first concert under the new name in Jordan Hall on 9 October, when music by Corelli, Barber, Tansman and Vivaldi will be performed. Later in the season the Ensemble will perform at the Academy of Music in Philadelphia at the invitation of the Chamber Orchestra Society of that city.

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GEORGE ZAZOFSKY, Concertmaster and Musical Director of the Boston Sinfonietta, who will play solo violin in Vivaldi's *The Seasons* in the Ensemble's concert in Jordan Hall on 9 October, was born in Boston. He studied at the Curtis Institute in Philadelphia, where he was the orchestra's concertmaster under Fritz Reiner. He joined Leopold Stokowski's All-American Youth Orchestra for two tours, and became a member of the Boston Symphony in 1941. He has been Concertmaster of the Boston Opera Group since its foundation, and is on the faculty of the Berkshire Music Center and the New England Conservatory. He played the solo part of Berg's Violin Concerto with the Orchestra under Mr Leinsdorf's direction both in Boston and on tour. George Zazofsky is also Chairman of the International Conference of Symphony Orchestras and Opera Musicians, he is the guiding spirit behind the symphony orchestra members' exchange scheme under the auspices of the Department of State, now in its second year with the exchange of players between the Boston Symphony and Japan Philharmonic, and has been Chairman of the Orchestra Players' Committee since 1961. He was recently invited to take part in a panel on Labor and the Performing Arts by the Rockefeller Brothers Fund. In his spare moments George Zazofsky enjoys ice skating, at which he is expert, deep sea fishing, skiing and golf.

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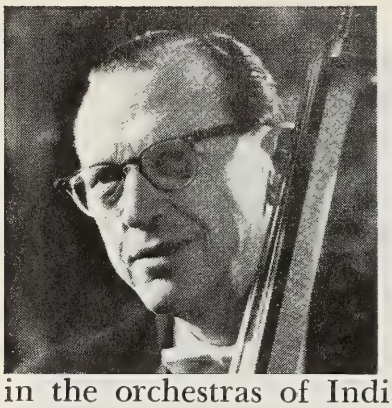
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HENRY PORTNOI, newly appointed Principal Bass of the Boston Symphony Orchestra, also plays in the Boston Symphony Chamber Players, and the Boston Sinfonietta. A native of Boston, he first studied violin with Nicholas Kassman, a former member of the Orchestra, and bass with Max Kunze, a former holder of his present chair. Later he was at the Berkshire Music Center at Tanglewood and at the Curtis Institute in Philadelphia. He played in the orchestras of Indianapolis and Pittsburgh, and toured South America as a member of Leopold Stokowski's All American Orchestra. Henry Portnoi joined the Boston Symphony Orchestra in 1943 and teaches at Boston University. He is at present working on a method book on the double-bass for beginners, which will be finished next year. He met his wife, who was a member of the Radcliffe Choral Society, at a rehearsal of Bach's B minor Mass in Symphony Hall in the spring of 1944, and they were married on the last day of the same year. They have two children, one of whom, Rebecca, was a guide at Tanglewood this summer.

Radio Broadcasts

The Friday afternoon concerts at 2 p.m. are broadcast in stereo each week by WGBH-FM and its educational affiliates, WFCR in Amherst and WAMC in Albany, New York.

The Saturday evening concerts at 8.30 p.m. are broadcast by WCRB-AM and its affiliate WCRX in Springfield, by WGBH-FM, and in stereo by WCRB-FM and its affiliate WCRQ-FM in Providence. WCRB also broadcasts delayed transcriptions of the Orchestra's concerts on Thursdays at 9 p.m.

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If you take a moment to look around, you will probably notice some subtle changes in the decor of the auditorium. The statues are whiter than they were, the brass chandeliers are gleaming. What you see is in fact a restoration of the Hall to its original look of 1900.

The work began immediately after the Pops season closed, and was completed in time for Boston University's Summer School Commencement exercises on August 19. The Edward K. Perry Company, who painted the Hall sixty-seven years ago, was contracted for the operation, under the supervision of Lewis F. Perry, grandson of Edward, and now President of the Company. The colors match exactly the originals, seven in all, and were checked against samples held in the files of McKim, Mead and White, the Hall's architects.

Scaffolding was built up to the ceiling, which was stripped, made good, and redecorated with paint of a chemical formula similar to the original. Every precaution was taken to make sure that no change could occur in Symphony Hall's unique acoustics. At the same time the surface of the sixteen plaster statues was renewed to give them again the look of marble.

Painting the walls was easy in comparison, as was the repair, cleaning and polishing of the chandeliers. The organ pipes, the proscenium arch and the balcony railings, all covered with gold leaf, were washed and a new protective coat of gelatin was put on.



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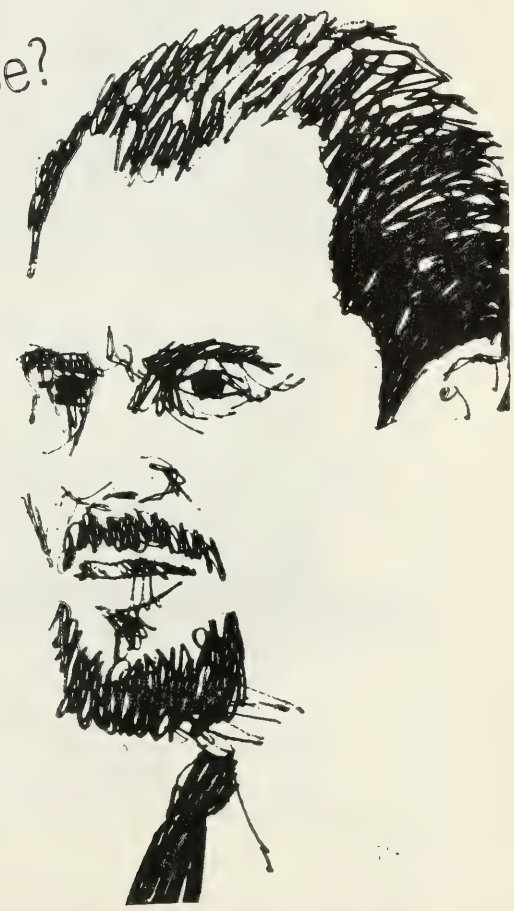
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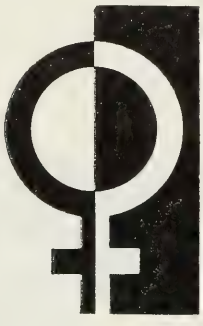
The leather doors to the Hall will gradually be recovered by the Symphony Hall House Crew, who were busy throughout the summer working on the interior of the auditorium under the supervision of Edward Charron, House Superintendent, Frank Smith, Maintenance Carpenter, and Douglas Hume, Chief Electrician.

This redecoration is the first stage of the plans to refurbish Symphony Hall: public elevators will be installed later, and a new entrance and foyer will be constructed.

This is the first expenditure from the one and a half million dollars which is being raised as part of the five and a half million dollar Fund for the Boston Symphony, to make your Hall more comfortable and attractive.

Seminars in Symphony Analysis

The Friends of The New England Conservatory announce that Mrs Mac Morgan will hold a seminar in Symphony Analysis each Friday when the Boston Symphony Orchestra is playing a concert. The time: 11 o'clock to midday; the place: Harrison Keller Room. Mrs Morgan will discuss selections chosen from the Orchestra's program of the day with emphasis on new works. Student performers may occasionally provide illustrations. For further details, please telephone the New England Conservatory (536-8660) and ask for the Friends' Office.



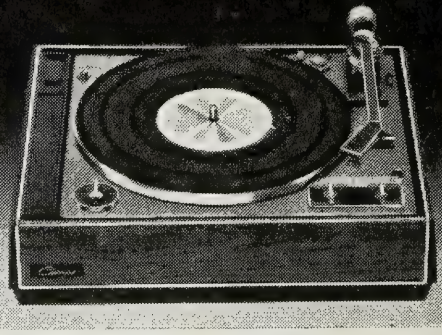
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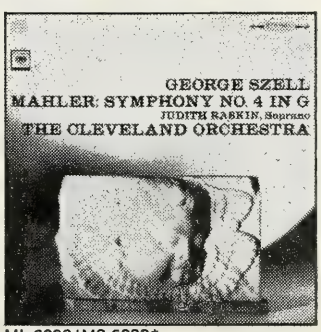
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Tanglewood 1967

The Berkshire Festival this year presented twenty-four concerts in the Shed at Tanglewood, eight open rehearsals, two benefit concerts and six programs of chamber music. In addition there were twenty-four performances by members of the Berkshire Music Center, including the six concerts of the fourth Festival of Contemporary American Music.

This works out to be an average of more than one concert a day during the eight-week season. There was a constant stream of visiting soloists and conductors, some of whom were also able to give master classes to members of the Berkshire Music Center, or meet them more informally. Highlights of the season were performances of Bach's *B minor Mass,* Verdi's *Requiem,* and the premiere in America of Beethoven's original version of *Fidelio,* which Mr Leinsdorf presented in concert form. Most of the singers were American born, but Hanne-Lore Kuhse, who sang the title role, comes from Germany, where she is leading soprano of the Berlin State Opera, and Tom Krause, Finnish by birth, who sang Pizarro, is a member of the Hamburg State Opera. From the Orchestra itself Joseph Silverstein played concertos by Bach and Brahms, and in the Vivaldi program conducted by the Italian Antonio Janigro, Doriot Anthony Dwyer, Lois Schaefer, Ralph Gomberg and Sherman Walt each played a concerto.

The benefit concert for the Berkshire Music Center, which was broadcast live from coast to coast by NBC, included a performance by the combined Boston Symphony and Berkshire Music Center Orchestras of the *1812 Overture* of Tchaikovsky. The Overture ended with an accompaniment of cannon shots and an impressive display of fireworks. In 1936 audiences totaling 15,000 attended the first three concerts at Tanglewood. This year, despite the rainy weather, attendance for the twenty-four concerts given in the Shed by the Boston Symphony Orchestra was over 170,000.

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CONCERT SCHEDULE 1967–1968

SEPTEMBER

28	Boston	Rehearsal 1
29–30	Boston	Fri-Sat I

OCTOBER

3	Boston	Tuesday A1
5	Providence	1
6–7	Boston	Fri-Sat II
10	Boston	Tuesday B1
12	Boston	Rehearsal 2
13–14	Boston	Fri-Sat III
17	Boston	Cambridge 1
18	New York	1
19	Brooklyn	1
20	New York	1
21	Newark	
24	Boston	Tuesday A2
26	Boston	Thursday A1
27–28	Boston	Fri-Sat IV
31	Boston	Tuesday B2

NOVEMBER

2	Providence	2
3–4	Boston	Fri-Sat V
7	Boston	Tuesday A3
9	Boston	Thursday B1
10–11	Boston	Fri-Sat VI
14	Boston	Cambridge 2
16	Boston	Thursday A2
17–18	Boston	Fri-Sat VII
21	Boston	Tuesday B3
24–25	Boston	Fri-Sat VIII
28	Boston	Tuesday A4
29	New York	2
30	New Brunswick	

DECEMBER

1	New York	2
2	Carnegie Hall	1
5	Boston	Cambridge 3
7	Providence	3
8–9	Boston	Fri-Sat IX
12	Boston	Tuesday A5
14	Boston	Thursday A3
15–16	Boston	Fri-Sat X
28	Boston	Rehearsal 3
29–30	Boston	Fri-Sat XI

JANUARY

2	Boston	Tuesday A6
5–6	Boston	Fri-Sat XII
9	Boston	Tuesday B4
11	Providence	4
12–13	Boston	Fri-Sat XIII
16	Boston	Cambridge 4
18	Boston	Rehearsal 4
19–20	Boston	Fri-Sat XIV

JANUARY *(continued)*

23	Boston	Tuesday A7
25	Boston	Thursday B2
26–27	Boston	Fri-Sat XV
29	Hartford	
30	Philadelphia	
31	New York	3

FEBRUARY

1	Brooklyn	2
2	New York	3
3	Carnegie Hall	2
6	Boston	Tuesday A8
8	Boston	Thursday A4
9–10	Boston	Fri-Sat XVI
15	Boston	Rehearsal 5
16–17	Boston	Fri-Sat XVII
20	Boston	Tuesday B5
22	Boston	Thursday A5
23–24	Boston	Fri-Sat XVIII
26	Washington	
27	Washington	
28	New York	4
29	Carnegie Hall	

MARCH

1	New York	4
2	Carnegie Hall	3
8–9	Boston	Fri-Sat XIX
12	Boston	Tuesday A9
14	Providence	5
15–16	Boston	Fri-Sat XX
19	Boston	Cambridge 5
21	Boston	Thursday B3
22–23	Boston	Fri-Sat XXI
27	St Louis	
28	Chicago	
29	Cincinnati	

APRIL

1	Boston	American College of Physicians
2	New Haven	
3	New York	5
4	Brooklyn	3
5	New York	5
6	Carnegie Hall	4
9	Boston	Cambridge 6
11	Boston	Rehearsal 6
12–13	Boston	Fri-Sat XXII
16	Boston	Tuesday B6
18	Boston	Thursday A6
19–20	Boston	Fri-Sat XXIII
23	Boston	Tuesday A10
25	Boston	Rehearsal 7
26–27	Boston	Fri-Sat XXIV

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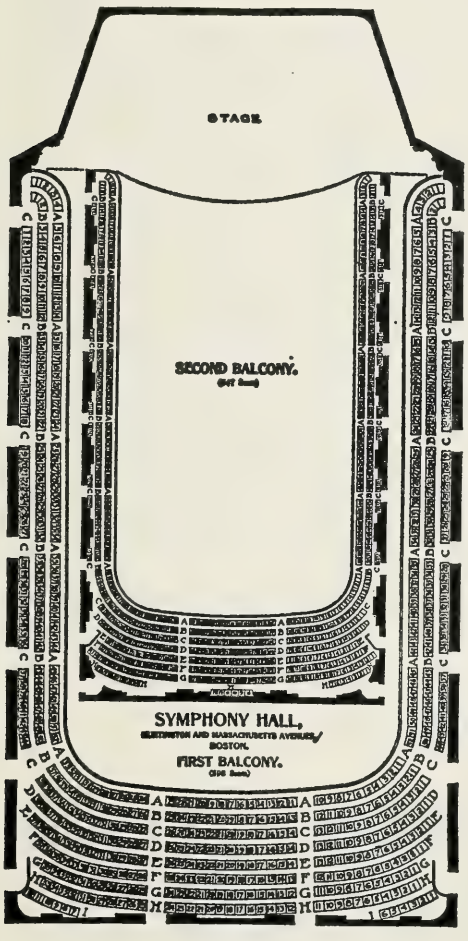
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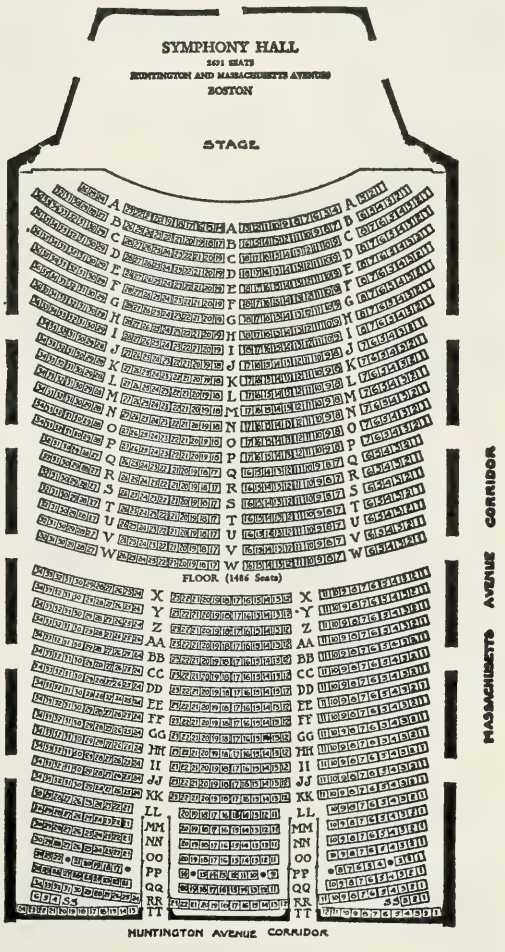
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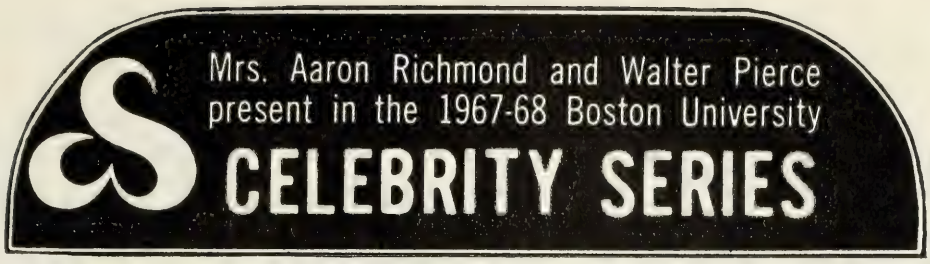
VIENNA PHILHARMONIC
Karl Boehm *conductor*
Monday evening October 9

L'ORCHESTRE NATIONAL FRANCAIS
Maurice Le Roux *conductor*
Friday evening October 27

CINCINNATI SYMPHONY ORCHESTRA
Max Rudolf *conductor*
Sunday afternoon January 21

CLEVELAND ORCHESTRA
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☐ **L'ORCHESTRE NATIONAL FRANCAIS, Maurice Le Roux, Music Director**.....Fri. Eve., Oct. 27

☐ **MUSIC FROM MARLBORO I (Artists include violinist Pina Carmirelli)**.....Sun. Aft., Oct. 29
Program: Boccherini Two Cello Quintet;
Dvorak and Brahms string textets

☐ **SABICAS, Outstanding Flamenco Guitarist**.....Sat. Eve., Nov. 4

*☐ **ALICIA DE LARROCHA, Acclaimed Spanish Pianist**.....Sun. Aft., Nov. 5

☐ **REGIMENTAL BAND of the WELSH GUARDS and PIPES, DRUMS, HIGHLAND DANCERS of the SCOTS GUARDS**.....Fri. Eve., Nov. 24

☐ **VLADIMIR ASHKENAZY, Brilliant Soviet Pianist**.....Sun. Aft., Nov. 26

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☐ **RUDOLF SERKIN, Internationally Famous Pianist**.....Sun. Aft., Dec. 10

☐ **MUSIC FROM MARLBORO II (Artists include singers Benita Valente, Jon Humphrey)**.....Fri. Eve., Jan. 19
Program: Beethoven, G Major Variations;
Haydn, G Major Trio;
Shostakovich, Songs on Hebrew Folk Themes

☐ **CINCINNATI SYMPHONY ORCHESTRA, Max Rudolf, Conductor; Lili Kraus, Piano Soloist**.....Sun. Aft., Jan. 21

☐ **ALVIN AILEY AMERICAN DANCE THEATRE**.....Sat. Mat., Jan. 27
("Theatrical Sensation of the International Dance World."—N. Y. Times)

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☐ **MUSIC FROM MARLBORO III (Artists include Leslie Parnas, cello; Murray Perahia, piano)**.....Sun. Aft., Apr. 28
Program: Beethoven, B flat major Trio;
Chopin, G minor Sonata;
Hindemith, Quartet for Clarinet, Violin, Cello and Piano

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Future Programs

Second Program

Friday afternoon October 6 at 2 o'clock
Saturday evening October 7 at 8.30

CHARLES WILSON *Guest Conductor*

BRAHMS	Academic Festival Overture
HENZE	Symphony No. 1
RIMSKY-KORSAKOV	Sheherazade

Next week marks the official debut of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. Mr Wilson conducted the Orchestra last season in Brooklyn at an hour's notice when Mr Leinsdorf was unwell, and took part of an open rehearsal at Tanglewood during the summer. He trained the Tanglewood Choir and the Berkshire Chorus for performances of Bach's *B minor Mass,* Beethoven's original version of *Fidelio* and Verdi's *Requiem,* for which he received extraordinary critical acclaim. Mr Leinsdorf himself, in an interview with *The New York Times,* conducted incidentally by transatlantic telephone between London and New York on the day after the Festival closed, praised Mr Wilson, "who managed to get such a good chorus. Up until this season we always had to import a chorus — we never had a resident chorus of such excellence."

The performance of Henze's Symphony No. 1 is the first by the Boston Symphony Orchestra not only of this piece, but of any work by the gifted German composer. Hans Werner Henze, now in his early forties, is best known for his operas *Boulevard Solitude, King Stag* and *Elegy for Young Lovers.* An article about his life will appear in next week's program. Rimsky-Korsakov's *Sheherazade* was last performed in this series by the Orchestra in 1946, with Serge Koussevitzky conducting. That the work has not been given for twenty-one years will probably come as a surprise to many subscribers.

The concert next Friday will end at about 4 o'clock, on Saturday at about 10.30.

Third Program

Friday afternoon October 13 at 2 o'clock
Saturday evening October 14 at 8.30

BEETHOVEN	Excerpts from the ballet Prometheus
SCHOENBERG	Piano Concerto RITA BOUBOULIDI
SCHUMANN	Symphony No. 2 in C major

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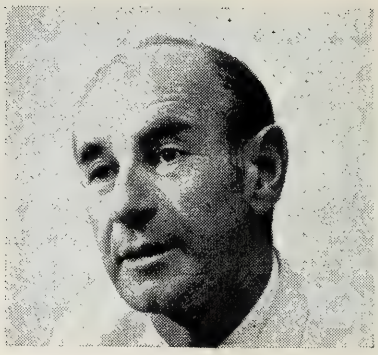
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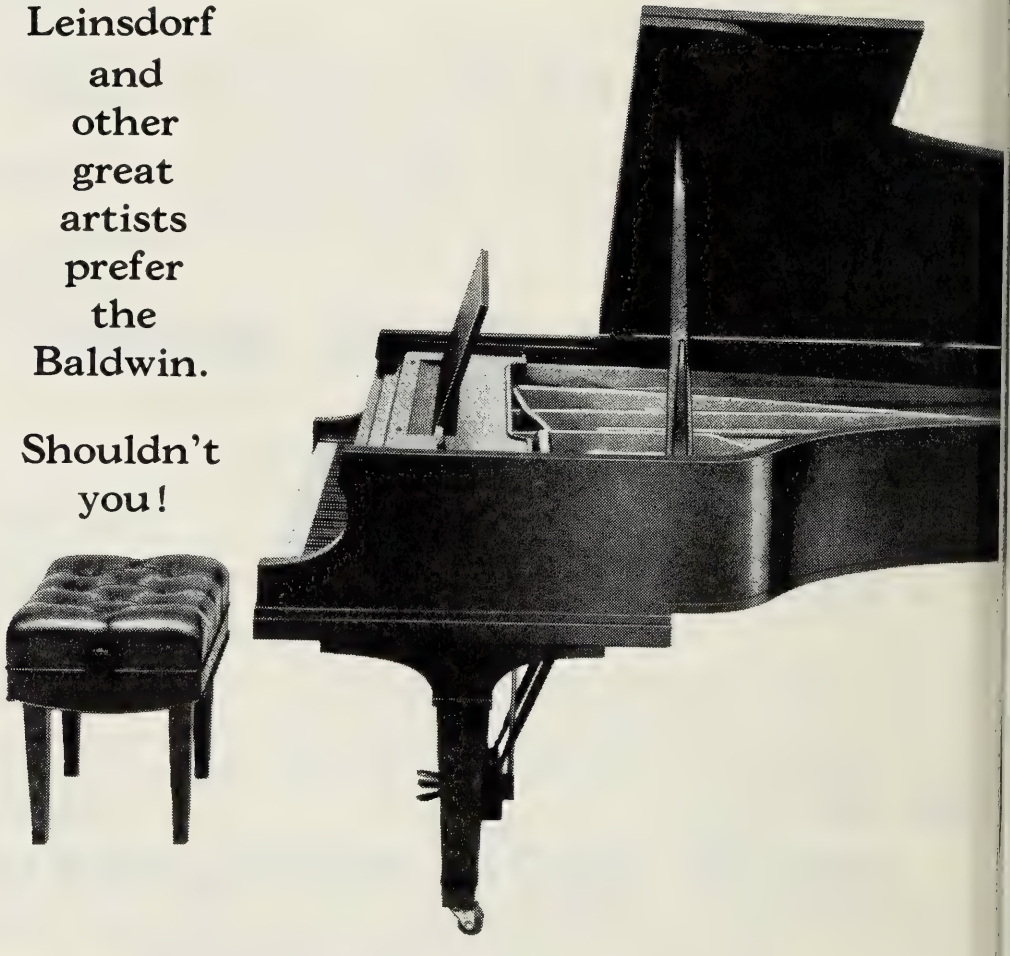
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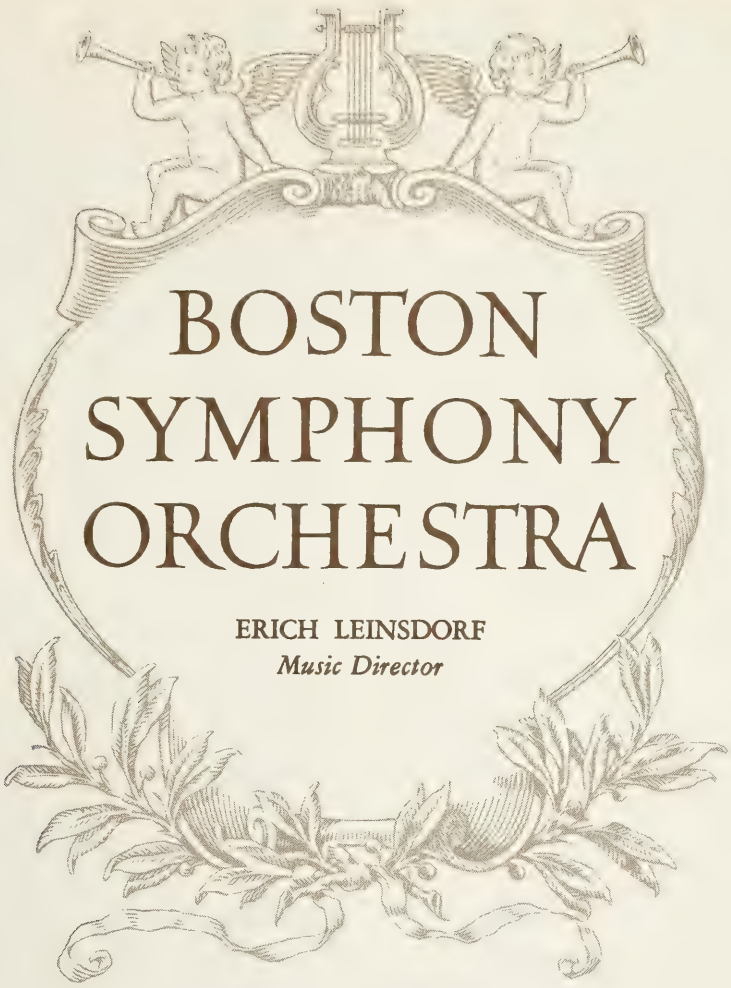


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WAGNER

DIE WALKÜRE ACT I

THE LIBRETTO

English translation by
Peggie Cochrane and G. M. Holland

SEPTEMBER 1967

ACT ONE

SCENE ONE

The interior of Hunding's dwelling. In the middle of the room is a great ash tree, whose branches grow through the roof. It is evening; a thunderstorm is just subsiding.

SIEGMUND

[*entering hastily and sinking wearily down beside the fire*]

Wess' Herd dies auch sei,
hier muss ich rasten.

SIEGMUND

Whose hearth this may be,
here I must rest.

SIEGLINDE

[*in the doorway of an inner room*]

Ein fremder Mann!
Ihn muss ich fragen.
Wer kam in's Haus
und liegt dort am Herd?
Müde liegt er
von Weges Müh'n:
schwanden die Sinne ihm?
wäre er siech?

A stranger!
I must question him.
Who is it that came in
and is lying by the hearth?
He lies there weary
and travel-worn—
is he unconscious,
is he ill?

[*looking more closely at Siegmund*]

Noch schwillt ihm der Atem;
das Auge nur schloss er;
mutig dünkt mich der Mann,
sank er müd' auch hin.

He is still breathing;
he has fallen asleep.
He looks to me a brave man,
though he is now so exhausted.

SIEGMUND

Ein Quell! ein Quell!

SIEGMUND

Drink! Drink!

SIEGLINDE

Erquickung schaff' ich.

SIEGLINDE

I'll bring you refreshment.

[*She fetches a horn filled with water.*]

Labung biet' ich
dem lechzenden Gaumen:
Wasser, wie du gewollt.

Here is something
for your parched mouth—
the water you called for.

[*Siegmund drinks, and as he gives her back the horn, he fixes his eyes on Sieglinde with growing interest.*]

SIEGMUND

Kühlende Labung
gab mir der Quell,
des Müden Last
machte er leicht;
Erfrischt ist der Mut,
das Aug' erfreut
des Sehens selige Lust:
wer ist's, der so mir es labt?

SIEGMUND

The draught has given me
cooling relief,
the burden of my weariness
is lightened;
my courage revives,
my eyes enjoy
the pleasure of sight:
who is it that has so restored me?

SIEGLINDE

Dies Haus und dies Weib

SIEGLINDE

This house and this woman

sind Hundings Eigen;
gastlich gönn' er dir Rast:
harre bis heim er kehrt!

SIEGMUND
Waffenlos bin ich:
dem wunden Gast
wird dein Gatte nicht wehren.

SIEGLINDE
Die Wunden weise mir schnell!

SIEGMUND
Gering sind sie,
der Rede nicht wert;
noch fügen des Leibes
Glieder sich fest.
Hätten halb so stark wie mein Arm
Schild und Speer mir gehalten,
nimmer floh' ich dem Feind;
doch zerschellten mir Speer und Schild.
Der Feinde Meute
hetzte mich müd',
Gewitter-Brunst
brach meinen Leib;
doch schneller als ich der Meute,
schwand die Müdigkeit mir:
sank auf die Lider mir Nacht,
die Sonne lacht mir nun neu.

SIEGLINDE
Des seimigen Metes
süssen Trank
mög'st du mir nicht verschmäh'n.

SIEGMUND
Schmecktest du mir ihn zu?

belong to Hunding;
as a guest he will grant you rest:
wait until he comes home.

SIEGMUND
I am unarmed:
your husband will not rebuff
a wounded guest.

SIEGLINDE
Quick, show me your wounds!

SIEGMUND
They are but slight,
not worth speaking of;
my limbs are
in good trim.
Had shield and spear but held out
half as well as my arm,
I should never have fled from the foe;
but spear and shield were shattered.
The enemy's horde
harried me to exhaustion,
the force of the storm
wore me out;
but quicker than I fled from the foe,
my weariness has fled from me:
night closed on my eyelids,
now the sun smiles on me anew.

SIEGLINDE
Perhaps you will not refuse
a sweet draught
of honeyed mead?

SIEGMUND
Will you taste it first?

[*After Sieglinde has sipped the drink, Siegmund takes a long draught.*]

Einen Unseligen labtest du–
Unheil wende
der Wunsch von dir!
Gerastet hab' ich
und süss geruht:
weiter wend' ich den Schritt.

SIEGLINDE
Wer verfolgt dich, dass du schon fliehst?

SIEGMUND
Misswende folgt mir
wohin ich fliehe;
Misswende naht mir
wo ich mich neige:
dir Frau doch bleibe sie fern!
Fort wend' ich Fuss und Blick.

SIEGLINDE
So bleibe hier!
Nicht bringst du Unheil dahin,
wo Unheil im Hause wohnt!

You have restored an unfortunate man–
I would avert
misfortune from you!
I have enjoyed
a good rest,
now I must wend my way farther.

SIEGLINDE
Who pursues you, that you must flee?

SIEGMUND
Ill-luck follows me
wherever I fly;
ill-luck draws near
wherever I stop:
may it stay far from you!
I will turn aside both step and glance.

SIEGLINDE
No, stay here!
You cannot bring misfortune
where misfortune dwells already!

SIEGMUND
Wehwalt hiess ich mich selbst:
Hunding will ich erwarten.

SIEGMUND
Wehwalt [Woeful] was what I named myself:
I will await Hunding.

SCENE TWO

[Sieglinde, hearing the sound of a horse's hoofs, opens the door to Hunding, who is armed with spear and shield. Hunding enters and pauses at the threshold on perceiving Siegmund. He turns to Sieglinde with a look of stern inquiry.]

SIEGLINDE
Müd' am Herd
fand ich den Mann:
Not führt ihn in's Haus.

SIEGLINDE
I found this man
worn out, by the fire:
need brought him into the house.

HUNDING
Du labtest ihn?

HUNDING
You have given him refreshment?

SIEGLINDE
Den Gaumen letzt' ich ihm,
gastlich sorgt' ich sein.

SIEGLINDE
I gave him to drink,
I tended him as a guest.

SIEGMUND
Dach und Trank
dank ich ihr:
willst du dein Weib drum schelten?

SIEGMUND
For the shelter and the drink
I give thanks:
would you rebuke your wife therefore?

HUNDING
Heilig ist mein Herd:
heilig sei dir mein Haus!

HUNDING
My hearth is sacred:
let my house be sacred for you!

[to Sieglinde]

Rüst' uns Männern das Mahl!

Prepare a meal for us men!

[As Sieglinde hangs Hunding's weapons on the ash tree and brings food and drink, Hunding looks from her face to Siegmund's.]

Wie gleicht er dem Weibe!
Der gleissende Wurm
glänzt auch ihm aus dem Auge.

How like the woman he is!
The same serpent's glance
glitters in his eye.

[to Siegmund]

Weit her, traun!
kamst du des Weg's;
ein Ross nicht ritt,
der Rast hier fand:
welch' schlimme Pfade
schufen dir Pein?

You must have
come a long way;
the man who found rest here
was not on horseback:
what rough paths
wore you out?

SIEGMUND
Durch Wald und Wiese,
Haide und Hain,
jagte mich Sturm
und starke Not:
nicht kenn' ich den Weg, den ich kam.
Wohin ich irrte
weiss ich noch minder:
Kunde gewänn' ich dess' gern.

SIEGMUND
Through forest and field,
heath and woodland,
I was driven
by storm and need:
I do not know the way I came.
Whither I have wandered
still less do I know:
I would gladly be told.

HUNDING

Dess' Dach dich deckt,
dess' Haus dich hegt,
Hunding heisst der Wirt;
wendest von hier du
nach West den Schritt,
in Höfen reich
hausen dort Sippen,
die Hundings Ehre behüten.
Gönnt mir Ehre mein Gast,
wird sein Name nun mir genannt . . .
Träg'st du Sorge,
mir zu vertrau'n,
der Frau hier gib doch Kunde:
sieh', wie gierig sie dich frägt!

HUNDING

The roof that covers you,
the house that shelters you,
are owned by Hunding;
if from here you turn
your steps to the west,
you will find rich estates
where dwell kinsmen
who guard Hunding's honor.
My guest would honor me
by letting me know his name . . .
If you are uneasy
about trusting me,
tell it to my wife here—
see, how eagerly she questions you!

SIEGLINDE

Gast, wer du bist
wüsst' ich gern.

SIEGLINDE

Guest, I would gladly know
who you are.

[*Siegmund, gazing into her eyes, begins gravely.*]

SIEGMUND

Friedmund darf ich nicht heissen,
Frohwalt möcht' ich wohl sein:
doch Wehwalt muss ich mich nennen.
Wolfe, der war mein Vater;
zu zwei kam ich zur Welt,
eine Zwillingsschwester und ich.
Früh schwanden mir
Mutter und Maid;
die mich gebar,
und die mit mir sie barg,
kaum hab' ich je sie gekannt.
Wehrlich und stark war Wolfe;
der Feinde wuchsen ihm viel.
Zum Jagen zog
mit dem Jungen der Alte.
Von Hetze und Harst
einst kehrten wir heim:
da lag das Wolfsnest leer;
zu Schutt gebrannt
der prangende Saal,
zum Stumpf der Eiche
blühender Stamm;
erschlagen der Mutter
mutiger Leib,
verschwunden in Gluten
der Schwester Spur:
uns schuf die herbe Not
der Neidinge harte Schar.
Geächtet floh
der Alte mit mir;
lange Jahre
lebte der Junge
mit Wolfe im wilden Wald:
manche Jagd
ward auf sie gemacht;
doch mutig wehrte
das Wolfspaar sich.

SIEGMUND

Friedmund [Peaceful] I may not call myself,
Frohwalt [Joyful] fain would I be,
but I must name myself Wehwalt [Woeful].
Wolfe was my father;
two of us were born together,
a twin-sister and I.
Soon my mother
and the girl disappeared;
she who bore me
and she who was born with me
I hardly knew.
Warlike and strong was Wolfe;
and he found many enemies.
The old man used to go
hunting with the boy.
From the chase
we came home one day
and found the Wolf-lair empty;
burned to ashes
was the stately hall,
only a stump remained
of the oak tree's sturdy trunk;
my courageous mother
had been slain,
all trace of my sister
lost in the fire.
The cruel host of the Neidings
had brought this bitter grief upon us.
The old man fled
into exile with me;
for long years
the boy lived
with Wolfe deep in the forest:
often they were hunted
by their foes;
but the Wolf-pair
defended themselves stoutly.

Ein Wölfing kündet dir das,
den als Wölfing mancher wohl kennt.

HUNDING

Wunder und wilde Märe
kündest du, kühner Gast,
Wehwalt–der Wölfing!
Mich dünkt, von dem wehrlichen Paar
vernahm ich dunkle Sage,
kannt' ich auch Wolfe
und Wölfing nicht.

SIEGLINDE

Doch weiter künde, Fremder:
wo weilt dein Vater jetzt?

SIEGMUND

Ein starkes Jagen auf uns
stellten die Neidinge an:
der Jäger viele
fielen den Wölfen,
in Flucht durch den Wald
trieb sie das Wild:
wie Spreu zerstob uns der Feind.
Doch ward ich vom Vater versprengt:
seine Spur verlor ich,
je länger ich forschte;
eines Wolfes Fell
nur traf ich im Forst:
leer lag das vor mir,
den Vater fand ich nicht.
Aus dem Wald trieb es mich fort;
mich drängt' es zu Männern und Frauen:
wie viel ich traf,
wo ich sie fand,
ob ich um Freund,
um Frauen warb,
immer doch war ich geächtet,
Unheil lag auf mir.
Was rechtes je ich riet,
andern dünkte es arg;
was schlimm immer mir schien,
andern gaben ihm Gunst.
In Fehde fiel ich
wo ich mich fand;
Zorn traf mich
wohin ich zog;
gehrt' ich nach Wonne,
weckt' ich nur Weh':
drum musst' ich mich Wehwalt nennen;
des Wehes waltet ich nur.

HUNDING

Die so leidig Los dir beschied,
nicht liebte dich die Norn:
froh nicht grüsst dich der Mann,
dem fremd als Gast du nahst.

SIEGLINDE

Feige nur fürchten den
der waffenlos einsam fährt!

This story is told you by a Wolf-cub,
whom as Wölfing many know well.

HUNDING

Marvels and strange tales
do you relate, bold guest,
Wehwalt–the Wölfing!
Methinks, I have heard dark rumors
of this warlike pair,
but I never knew
Wolfe nor Wölfing.

SIEGLINDE

Tell us further, stranger:
where dwells your father now?

SIEGMUND

The Neidings began
a fierce onslaught on us:
many of the hunters
fell to the Wolves,
the quarry chased the hunters
in flight through the forest:
the enemy were scattered like chaff.
But I became separated from my father,
and lost all trace of him
though long I searched;
a wolfskin
was all I found in the wood,
lying there empty.
I did not find my father.
Something urged me to leave the forest;
I was drawn to men and women.
However many I met,
wherever I found them,
if I sought to win
a friend or a wife,
I was always an outlaw,
ill fate hung over me.
Whatever I thought right,
to others seemed wrong,
what I held to be bad,
others approved of.
I fell into feuds
wherever I was;
I encountered anger
wherever I went;
when I sought for joy
I aroused only woe.
Therefore I had to call myself Wehwalt,
for woe alone did I command.

HUNDING

She who allotted you so wretched a fate,
the Norn, did not love you;
no man welcomes you gladly
to whom you come as a stranger-guest.

SIEGLINDE

Only cowards fear
an unarmed, solitary man!

Künde noch, Gast,
wie du im Kampf
zuletzt die Waffe verlor'st.

SIEGMUND

Ein trauriges Kind
rief mich zum Trutz:
vermählen wollte
der Magen Sippe
dem Mann ohne Minne die Maid.
Wider den Zwang
zog ich zum Schutz;
der Dränger Tross
traf ich im Kampf:
dem Sieger sank der Feind.
Erschlagen lagen die Brüder:
die Leichen umschlang da die Maid;
den Grimm verjagt' ihr der Gram.
Mit wilder Tränen Flut
betroff sie weinend die Wal:
um des Mordes der eig'nen Brüder
klagte die unsel'ge Braut.
Der Erschlag'nen Sippen
stürmten daher;
übermächtig
ächzten nach Rache sie,
rings um die Stätte
ragten mir Feinde.
Doch von der Wal
wich nicht die Maid:
mit Schild und Speer
schirmt' ich sie lang',
bis Speer und Schild
im Harst mir zerhau'n.
Wund und waffenlos stand ich–
sterben sah ich die Maid:
mich hetzte das wütende Heer–
auf den Leichen lag sie tot.

Tell us then, guest,
how in the fight
you finally lost your weapons.

SIEGMUND

An unhappy maiden
called me to her aid:
her kinsfolk wanted
to marry the maid
to a man she did not love.
Against this coercion
I went to her defence;
in battle I met
the heartless horde:
the enemy fell before me.
Dead lay her brothers:
the maid embraced their bodies,
her anger banished by her grief.
In a wild flood of tears,
the unhappy bride
haunted the battlefield,
bewailing the death of her brothers.
The kinsmen of the slain men
charged down upon me;
in overwhelming numbers
they cried for vengeance,
on all sides
the enemy rose against me,
yet the maid did not
leave the field.
With shield and spear
I long protected her,
till spear and shield
were hewn to pieces.
Wounded and weaponless there I stood–
I saw the girl die:
the raging host put me to flight–
upon the bodies she lay dead.

[*to Sieglinde, with a look of sorrowful ardor*]

Nun weisst du, fragende Frau,
warum ich Friedmund nicht heisse!

Now you know, questioning woman,
why I am not called Friedmund!

HUNDING

HUNDING

[*rising gloomily*]

Ich weiss ein wildes Geschlecht,
nicht heilig ist ihm
was andern hehr:
verhasst ist es Allen und mir.
Zur Rache ward ich gerufen,
Sühne zu nehmen
für Sippen-Blut:
zu spät kam ich,
und kehrte nun heim
des flücht'gen Frevlers Spur
im eig'nen Haus zu erspäh'n.
Mein Haus hütet,
Wölfing, dich heut',

I know a savage race,
for whom the things that others revere
are not sacred:
it is hated by all and by me.
I was summoned for vengeance,
to seek atonement
for my kinsmen's blood:
I arrived too late,
and now am come home to find
the track of the fleeing criminal
in my own house.
My house harbors you
this day, Wölfing.

für die Nacht nahm ich dich auf:
mit starker Waffe
doch wehre dich morgen;
zum Kampfe kies' ich den Tag:
für Tote zahlst du mir Zoll.

I will give you shelter over night:
but with stout weapons
you must defend yourself tomorrow.
I choose the day for the fight;
for the murdered I will take toll.

[*to Sieglinde*]

Fort aus dem Saal!
Säume hier nicht!
Den Nachttrunk rüste mir drin,
und harre mein' zur Ruh'.

Out of the room!
Do not linger here!
Prepare me a night draught,
and wait for me within.

[*Sieglinde stands for a while undecided and thoughtful. Slowly and with hesitating steps she goes towards the storeroom. Then, with quiet resolution, she opens the cupboard, fills a drinking-horn and shakes some spices into it from a box. She turns again to Siegmund whose eyes have never left her. But, perceiving that Hunding is watching her, she moves towards the bed-chamber. On the steps she once more turns around, looks yearningly at Siegmund, and with her eyes indicates, explicitly and urgently, a particular spot in the great ash tree that occupies the centre of the hall. Hunding starts and drives her off with a violent gesture. With a last look at Siegmund she goes into the inner room.*]

HUNDING

HUNDING

[*taking his weapons down from the tree*]

Mit Waffen wehrt sich der Mann.
Dich Wölfing treffe ich morgen:
mein Wort hörtest du—
hüte dich wohl!

With weapons a man is on guard.
Tomorrow, Wölfing, we shall meet.
You have heard my word—
beware!

[*He goes into the inner room, leaving Siegmund alone by the dim light of the fire. Siegmund sinks on to the couch and broods silently for some time, in great agitation.*]

SCENE THREE

SIEGMUND

SIEGMUND

Ein Schwert verhiess mir der Vater,
ich fänd' es in höchster Not.
Waffenlos fiel ich
in Feindes Haus:
seiner Rache Pfand
raste ich hier:
ein Weib sah ich,
wonnig und hehr;
entzückend Bangen
zehrt mein Herz:
zu der mich nun Sehnsucht zieht,

My father promised me a sword,
which I should find when in dire need.
Unarmed I have stumbled
into the enemy's house;
as a pledge of his revenge
do I lie here.
I have seen a woman,
winsome and pure,
rapturous fear
consumes my heart.
She whom I long for,

die mit süssem Zauber mich sehrt,
im Zwange hält sie der Mann,
der mich wehrlosen höhnt.
Wälse! Wälse!
Wo ist dein Schwert?
Das starke Schwert,
das im Sturm ich schwänge,
bricht mir hervor aus der Brust
was wütend das Herz noch hegt?

she who wounds me with sweet enchantment
is held in thrall by the man
who mocks me, unarmed as I am.
Wälse, Wälse,
where is your sword—
the strong sword
that I may wield in strife,
when from my breast breaks forth
the fury harbored in my heart?

[*A flicker of flame from the fire lights up a sword-hilt in the tree.*]

Was gleisst dort hell
im Glimmerschein?
Welch' ein Strahl bricht
aus der Esche Stamm?
Des Blinden Auge
leuchtet ein Blitz:
lustig lacht da der Blick.
Wie der Schein so hehr
das Herz mir sengt!
Ist es der Blick
der blühenden Frau,
den dort haftend
sie hinter sich liess,
als aus dem Saal sie schied?
Nächtiges Dunkel
deckte mein Aug';
ihres Blickes Strahl
streifte mich da:
Wärme gewann ich und Tag.
Selig schien mir
der Sonne Licht,
den Scheitel umgliss mir
ihr wonniger Glanz—
bis hinter Bergen sie sank.
Noch einmal, da sie schied,
traf mich Abends ihr Schein,
selbst der alten Esche Stamm
erglänzte in gold'ner Glut:
da bleicht die Blüte—
das Licht verlischt—
nächtiges Dunkel
deckt mir das Auge:
tief in des Busens Berge
glimmt nur noch lichtlose Glut!

What is glinting brightly
there in the gloom?
What ray of light
shines from the ash tree's trunk?
A lightning flash
strikes the blind man's eye:
the gleam sparkles merrily.
How the glorious light
scorches my heart!
Is it the look
that the beautiful woman
left behind her,
clinging there,
when she went out of the room?
The gloom of night
covered my eyes;
but then her bright glance
touched me,
giving me warmth and daylight.
Blessed to me
seemed the light of the sun;
its gladdening radiance
encircled my head,
till it sank behind the mountains.
Once more, as it departed,
its light fell on me in the evening;
even the trunk of the old ash tree
shone with a golden glow.
Now the splendor fades,
the light dies out,
gloomy darkness
covers my eyes:
but deep in my breast
still smoulders a flameless fire.

[*The fire on the hearth dies down as he muses. Finally it is extinguished entirely. In the darkness the door of the bed-chamber opens noiselessly. Sieglinde, in a white garment, comes out, moving softly but quickly towards the hearth.*]

SIEGLINDE
Schläfst du, Gast?

SIEGLINDE
Are you asleep, guest?

SIEGMUND
Wer schleicht daher?

SIEGMUND
Who steals this way?

SIEGLINDE

Ich bin's: höre mich an!
In tiefem Schlaf liegt Hunding;
ich würzt' ihm betäubenden Trank.
Nütze die Nacht dir zum Heil!

SIEGMUND

Heil macht mich dein Nah'n!

SIEGLINDE

Eine Waffe lass' mich dir weisen—
O wenn du sie gewänn'st!
Den hehrsten Helden
dürft' ich dich heissen;
dem Stärksten allein
ward sie bestimmt.
O merke wohl was ich dir melde!
Der Männer Sippe
sass hier im Saal,
von Hunding zur Hochzeit geladen:
er freite ein Weib,
das ungefragt
Schächer ihm schenkten zur Frau.
Traurig sass ich
während sie tranken:
ein Fremder trat da herein—
ein Greis in grauem Gewand;
tief hing ihm der Hut,
der deckt' ihm der Augen eines;
doch des andren Strahl,
Angst schuf es allen,
traf die Männer
sein mächt'ges Dräu'n:
mir allein
weckte das Auge
süss sehnenden Harm,
Tränen und Trost zugleich.
Auf mich blickt' er,
und blitzte auf Jene,
als ein Schwert in Händen er schwang;
das stiess er nun
in der Esche Stamm,
bis zum Heft haftet' es drin:
dem sollte der Stahl geziemen
der aus dem Stamm es zög'.
Der Männer Alle,
so kühn sie sich mühten,
die Wehr sich keiner gewann;
Gäste kamen
und Gäste gingen,
die Stärksten zogen am Stahl—
keinen Zoll entwich er dem Stamm:
dort haftet schweigend das Schwert.
Da wusst' ich, wer der war,
der mich Gramvolle gegrüsst;
ich weiss auch
wem allein
im Stamm das Schwert er bestimmt.
O fänd' ich ihn heut'
und hier, den Freund;

SIEGLINDE

It is I; listen to me!
Hunding is sleeping soundly;
I gave him a drugged drink.
Under cover of night, make your escape!

SIEGMUND

Your presence gives me life!

SIEGLINDE

Let me show you a weapon—
Oh, if only you could make it your own!
The noblest of heroes
then might I call you;
for the strongest alone
was it decreed.
Oh, heed well what I tell you!
All the kinsmen
sat here in the hall,
invited by Hunding to his wedding:
he took a woman
whom, unasked,
traders gave him to wife.
Sadly I sat there
while they drank:
then a stranger came in—
an old man garbed in grey;
his hat hung down
and hid one of his eyes;
but the gleam of the other
frightened all the men
when they met
its threatening look;
yet in me
his eye aroused only
sweet, yearning sorrow,
tears and consolation together.
He gazed at me,
and glared at the others;
as he swung a sword in his hands;
then he thrust it
into the ash tree's trunk,
buried it up to the hilt:
the blade would fittingly go to the man
who should draw it out of the tree.
Of all the men,
bravely though they strove,
not one could gain the weapon;
guests came
and guests went,
the strongest of them tugged at the sword,
but it did not move an inch:
there, in silence, it still stays.
Then I knew who it was
who had greeted me in my sorrow:
I know, too,
for whom alone
he destined the sword in the tree.
Oh, if today I might find
the friend here,

käm' er aus Fremden
zur ärmsten Frau:
was je ich gelitten
in grimmigem Leid,
was je mich geschmerzt
in Schande und Schmach–
süsseste Rache
sühnte dann Alles!
Erjagt hätt' ich
was je ich verlor,
was je ich beweint
wär' mir gewonnen–
fänd' ich den heiligen Freund,
umfing' den Helden mein Arm!

if he came from a distant land
to a most wretched woman:
whatever I have suffered
in bitter grief,
however I have smarted
under shame and disgrace–
sweet revenge
would atone for it all!
I should have regained
all I had lost,
all I had wept for
I should have won–
if I found the blessed friend,
if my arms embraced the hero!

SIEGMUND

SIEGMUND

[*embracing Sieglinde ardently*]

Dich selige Frau
hält nun der Freund,
dem Waffe und Weib bestimmt!
Heiss in der Brust
brennt mir der Eid,
der mich dir Edlen vermählt.
Was je ich ersehnt,
ersah ich in dir;
in dir fand ich
was je mir gefehlt.
Littest du Schmach,
und schmerzte mich Leid,
war ich geächtet,
und warst du entehrt,
freudige Rache
lacht nun den Frohen!
Auf lach' ich
in heiliger Lust,
halt' ich dich Hehre umfangen,
fühl' ich dein schlagendes Herz!

Now, happy woman,
you are in the arms of the friend
for whom weapon and wife were decreed!
In my breast fiercely
burns the oath
that weds me in honor to you.
Whatever I have longed for
I see in you;
in you I have found
whatever was wanting.
Though you suffered shame,
and grief distressed me,
though I was outlawed
and you were dishonored,
joyful revenge
now greets us in our happiness!
I laugh aloud
with heavenly joy,
I hold you in your glory,
I feel your heart beating.

SIEGLINDE

SIEGLINDE

[*starting back in alarm as the outer door flies open*]

Ha, wer ging? wer kam herein?

Ha, who went out? Who entered here?

[*The door remains wide open. It is a glorious spring night, and moonlight streams into the room.*]

SIEGMUND
Keiner ging–
doch Einer kam:
siehe, der Lenz
lacht in den Saal!

SIEGMUND
No one went out–
but one has come:
see, Spring
smiles in the hall!

[*Siegmund, with tender force, draws Sieglinde to him on the couch, so that she sits beside him. The moon shines more and more brightly.*]

Winterstürme wichen
dem Wonnemond,
in mildem Lichte

The storms of winter have yielded
to the month of May,
the gentle light

leuchtet der Lenz;
auf linden Lüften,
leicht und lieblich,
Wunder webend
er sich wiegt;
durch Wald und Auen
weht sein Atem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss ertönt,
holde Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen.
Keim und Spross
entspringt seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt.
Winter und Sturm wichen
der starken Wehr:
wohl musste den tapfern Streichen
die strenge Türe auch weichen,
die trotzig und starr
uns trennte von ihm.
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen
barg sie sich tief:
nun lacht sie selig dem Licht.
Die bräutliche Schwester
befreite der Bruder;
zertrümmert liegt
was je sie getrennt;
jauchzend grüsst sich
das junge Paar:
vereint sind Liebe und Lenz!

of Spring shines forth;
on the soft breeze,
light and lovely,
Spring is wafted,
working marvels;
through wood and meadow
blows his breath,
his eyes are bright
with laughter.
In the merry song of birds
his voice resounds,
he breathes out
sweet fragrance;
from his warm blood
flowers burst forth;
buds and shoots
spring up from his strength.
Arrayed with fragile weapons
he conquers the world.
Winter and storm give way
to his attack:
his bold blows
break down even the doors
that harshly and stubbornly
parted us from him.
To his sister
hither he flew;
Spring was drawn to Love;
deep in our bosoms
Love lay hidden—
now she smiles at the light.
The sister-bride
is freed by the brother;
all that kept them apart
now lies in ruins;
the young couple
utter joyful greetings:
united are Love and Spring!

SIEGLINDE

Du bist der Lenz,
nach dem ich verlangte
in frostigen Winters Frist;
dich grüsste mein Herz
mit heiligem Grau'n,
als dein Blick zuerst mir erblühte.
Fremdes nur sah ich von je,
freundlos war mir das Nahe;
als hätt' ich nie es gekannt
war was immer mir kam.
Doch dich kannt' ich
deutlich und klar:
als mein Auge dich sah,
warst du mein Eigen:
was im Busen ich barg,
was ich bin,
hell wie der Tag
taucht' es mir auf,
wie tönender Schall

SIEGLINDE

You are the Spring
that long I have sighed for
in the days of frosty Winter;
my heart greeted you
with holy dread
when your look first lighted on me.
All I had ever seen was strange,
all around me was friendless;
I did not seem to recognize
anything that happened to me.
Yet I knew you
clearly and plainly:
as soon as my eyes beheld you,
you were mine.
What I hid in my heart,
what I am,
came to light
as clear as day,
it rang in my ears

schlug's an mein Ohr,
als in frostig öder Fremde
zuerst ich den Freund ersah.

like the peal of a bell,
when in this cold, desert place
I first beheld my friend.

[*She clings rapturously to Siegmund.*]

SIEGMUND
O süsseste Wonne!
Seligstes Weib!

SIEGMUND
Oh sweetest bliss!
Most blessed of women!

SIEGLINDE
O lass in Nähe
zu dir mich neigen,
dass hell ich schaue
den hehren Schein,
der dir aus Aug'
und Antlitz bricht,
und so süss die Sinne mir zwingt!

SIEGLINDE
Oh let me press
closer to you,
that I may see clearly
the glorious light
that shines from your eyes
and your face,
and so sweetly rules my senses!

SIEGMUND
Im Lenzesmond
leuchtest du hell;
hehr umwebt dich
das Wellenhaar;
was mich berückt
errat' ich nun leicht–
denn wonnig weidet mein Blick.

SIEGMUND
In the spring moonlight
your face shines brightly;
framed by your wonderful
waving hair;
what bewitched me
now I see clearly–
and I feast my eyes in rapture.

SIEGLINDE
Wie dir die Stirn
so offen steht,
der Adern Geäst
in den Schläfen sich schlingt!
Mir zagt es vor der Wonne,
die mich entzückt!
Ein Wunder will mich gemahnen:
den heut' zuerst ich erschaut,
mein Auge sah dich schon!

SIEGLINDE
How broad and open
is your brow,
how the veins twist
in your temples!
I shiver with the ecstasy
that fills me with rapture!
My memory is strangely stirred:
you, whom I first saw today–
my eyes have beheld you before!

SIEGMUND
Ein Minnetraum
gemahnt auch mich:
in heissem Sehnen
sah ich dich schon!

SIEGMUND
A dream of love
reminds me, too:
in fervent longing
I have seen you before!

SIEGLINDE
Im Bach erblickt' ich
mein eigen Bild–
und jetzt gewahr' ich es wieder:
wie einst dem Teich es enttaucht,
bietest mein Bild mir nun du!

SIEGLINDE
In the stream I looked
at my own image–
and now I perceive it again:
as once it rose from the water,
now you present my picture to me!

SIEGMUND
Du bist das Bild–
das ich in mir barg.

SIEGMUND
You are the picture
that I preserved within me.

SIEGLINDE
O still! lass mich
der Stimme lauschen:
mich dünkt, ihren Klang
hört' ich als Kind–
doch nein! ich hörte sie neulich

SIEGLINDE
Hush! Let me
listen to your voice:
methinks I heard its sound
as a child–
but no! I have heard it of late

als meiner Stimme Schall
mir wiederhallte der Wald.

SIEGMUND

O lieblichste Laute,
denen ich lausche!

SIEGLINDE

Deines Auges Glut
erglänzte mir schon:
so blickte der Greis
grüssend auf mich
als der Traurigen Trost er gab.
An dem Blick
erkannt' ihn sein Kind—
schon wollt' ich beim Namen ihn nennen...
Wehwalt heisst du für wahr?

SIEGMUND

Nicht heiss' mich so
seit du mich liebst:
nun walt' ich der hehrsten Wonnen!

SIEGLINDE

Und Friedmund darfst du
froh dich nicht nennen?

SIEGMUND

Nenne mich du,
wie du liebst dass ich heisse:
den Namen nehm' ich von dir!

SIEGLINDE

Doch nanntest du Wolfe den Vater?

SIEGMUND

Ein Wolf war er feigen Füchsen!
Doch dem so stolz
strahlte das Auge
wie, Herrliche, hehr dir es strahlt,
der war—Wälse genannt.

SIEGLINDE

War Wälse dein Vater,
und bist du ein Wälsung,
stiess er für dich
sein Schwert in den Stamm—
so lass mich dich heissen
wie ich dich liebe:
Siegmund—
so nenn' ich dich.

SIEGMUND

[*He springs towards the ash tree and seizes the hilt of the sword.*]

Siegmund heiss' ich,
und Siegmund bin ich:
bezeug' es dies Schwert,
das zaglos ich halte!
Wälse verhiess mir,
in höchster Not

when my own voice
echoed in the wood.

SIEGMUND

Oh, sweet are the sounds
to which I listen!

SIEGLINDE

The glow of your eyes
has shone on me before:
thus did the old man
look kindly at me
when he consoled me in my grief.
By that glance
his child recognized him—
I almost spoke his name...
Are you truly called Wehwalt?

SIEGMUND

I am not called so
since you love me:
now I command the highest bliss!

SIEGLINDE

And now you are happy, may you not
call yourself Friedmund?

SIEGMUND

Call me
what you want me to be called:
I take my name from you!

SIEGLINDE

But you named Wolfe as your father?

SIEGMUND

A wolf he was, to cowardly foxes!
But he whose eye
shone as proudly
as yours, fair one, now shines—
he was named Wälse.

SIEGLINDE

If Wälse was your father,
and you are a Volsung,
it was for you he struck
his sword into the tree—
then let me call you
as I love you:
Siegmund—
so do I name you.

SIEGMUND

Siegmund I am called,
and Siegmund I am:
be witness this sword
that I hold fearlessly!
Wälse promised me
that in my sorest need

fänd' ich es einst:
ich fass' es nun!
Heiligster Minne
höchste Not,
sehnender Liebe
sehnende Not,
brennt mir hell in der Brust,
drängt zu Tat und Tod:
Nothung! Nothung!
so nenn' ich dich Schwert!
Nothung! Nothung!
neidlicher Stahl!
Zeig' deiner Schärfe
schneidenden Zahn:
heraus aus der Scheide zu mir!

I should find it one day:
and now I grasp it!
Holiest love's
most mighty need,
passionate longing's
feverish need.
now burns bright in my breast,
urging me on to deeds and death:
Nothung! Nothung! [Needful]
Thus do I name thee, sword.
Nothung! Nothung!
Biting steel!
Show the keen edge
of thy blade:
come forth from the scabbard to me!

[*With a mighty effort he draws the sword from the tree and shows it to the wondering and enraptured Sieglinde.*]

Siegmund den Wälsung
siehst du, Weib!
Als Brautgabe
bringt er dies Schwert:
so freit er sich
die seligste Frau;
dem Feindeshaus
entführt er dich so.
Fern von hier
folge mir nun,
fort in des Lenzes
lachendes Haus:
dort schützt dich Nothung das Schwert,
wenn Siegmund dir liebend erlag!

Siegmund the Volsung
behold here, wife!
As a bridal gift
he brings this sword:
so he weds
the happiest of women;
from the enemy's house
he carries you away.
Far from here
follow me now,
forth to the
laughing house of Spring:
there Nothung the Sword will protect you
when Siegmund is overcome by love of you.

SIEGLINDE

Bist du Siegmund
den ich hier sehe—
Sieglinde bin ich,
die dich ersehnt:
die eig'ne Schwester
gewannst du zu eins mit dem Schwert!

SIEGLINDE

Are you Siegmund
whom I see before me—
I am Sieglinde
who yearned for you:
your own sister
you have won together with the sword!

SIEGMUND

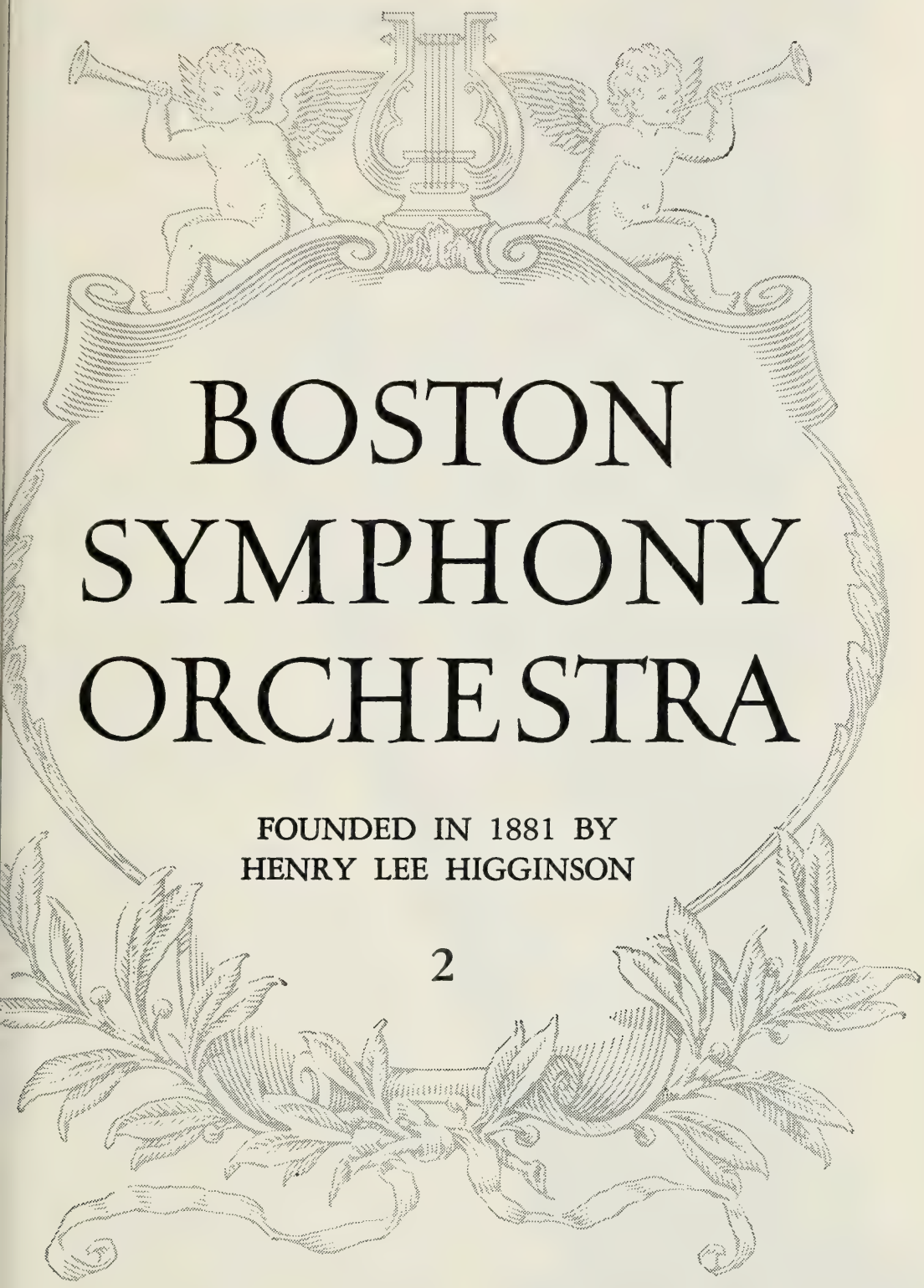
Braut und Schwester
bist du dem Bruder—
so blühe denn Wälsungen-Blut!

SIEGMUND

Bride and sister
are you to your brother—
so may the race of Volsungs flourish!

[*He draws her to him with fervent passion.*
The curtain falls quickly.]

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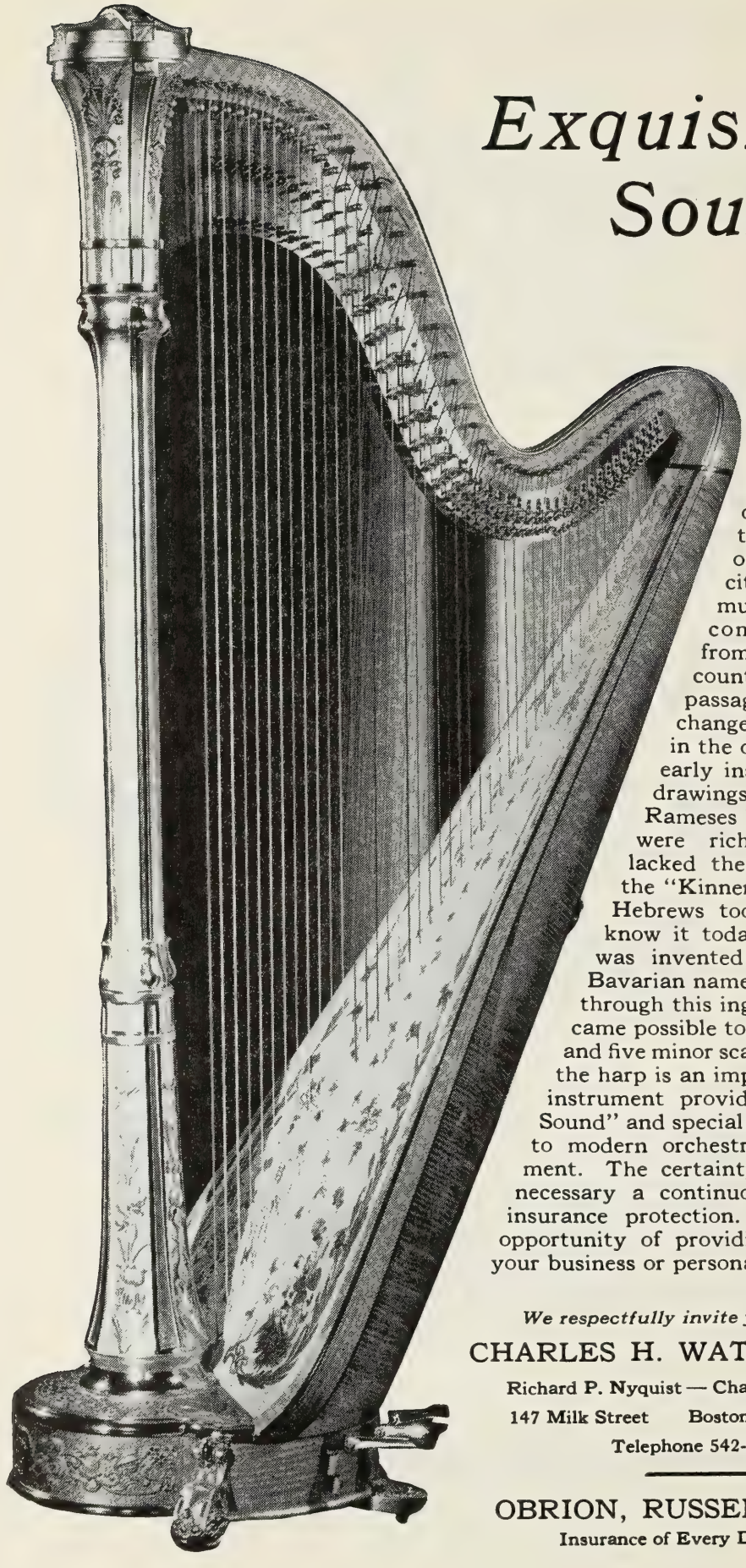


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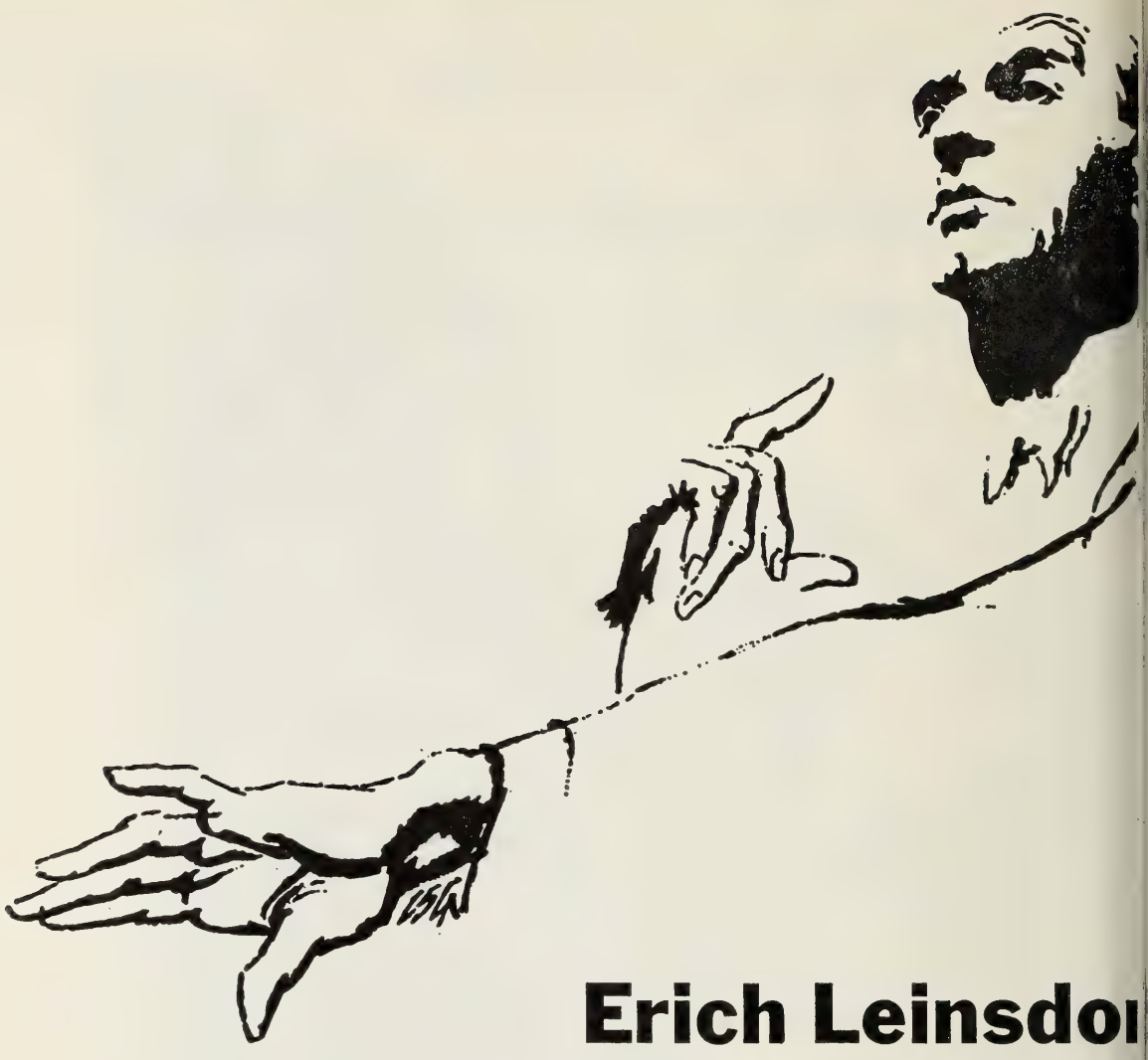
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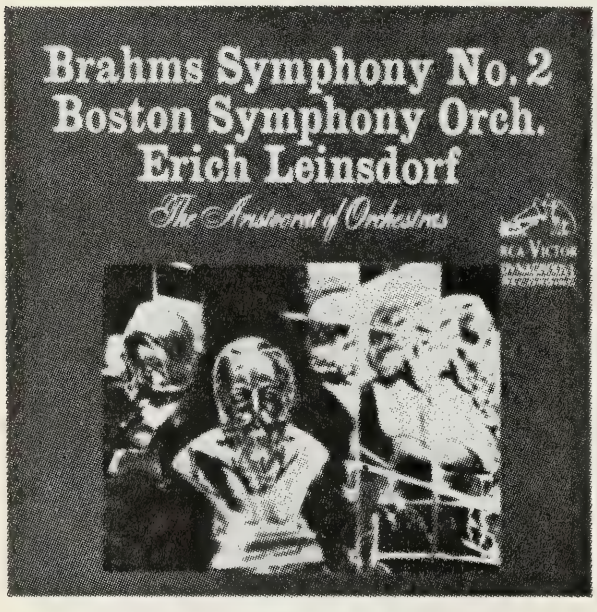
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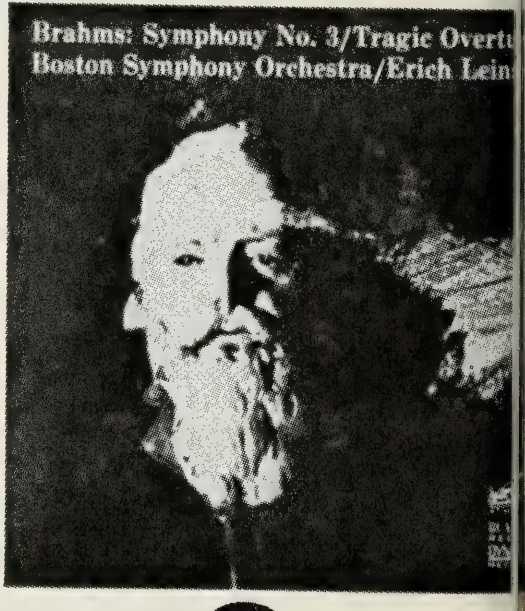
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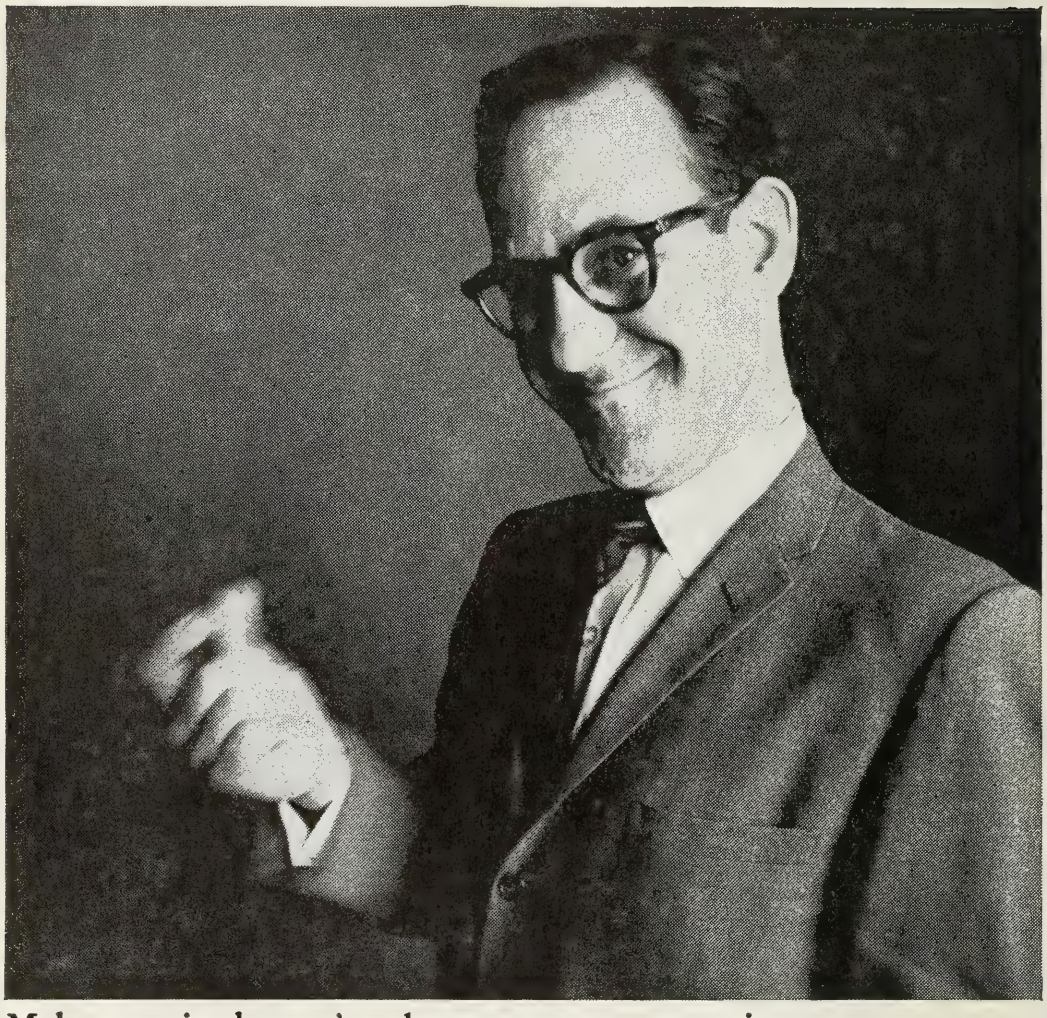
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Program Notes

JOHANNES BRAHMS

Academic Festival Overture op. 80

by John N. Burk

Brahms was born in Hamburg on 7 May 1833 and died in Vienna on 3 April 1897. The overture was composed in 1880; first performed 4 January 1881 at the University of Breslau. George Henschel conducted the first performance by the Boston Symphony Orchestra on 17 November 1882. The most recent performances in this series were on 25 and 26 September 1964.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

Brahms' two overtures, the *Akademische Fest-Ouvertüre* and the *Tragische Ouvertüre* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–96). 'I must give high praise to Ischl,' he wrote to Billroth in June 1880, 'and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not dislike it.' Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scru-





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pulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another 'Academic' overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such 'academic' formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *Wir hatten gebauet ein stättliches*

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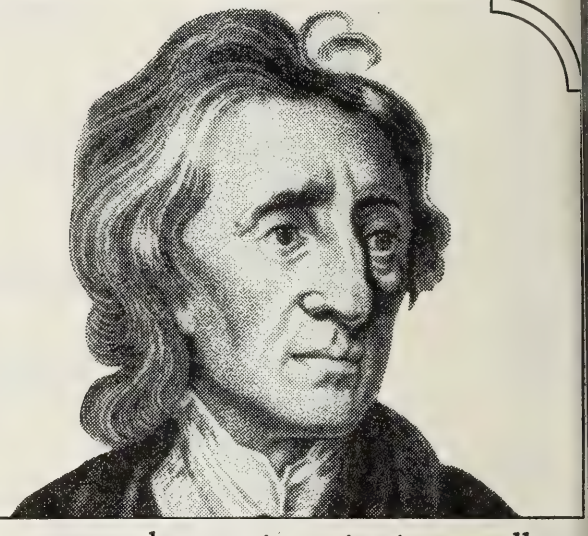


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Haus is first given out by the trumpets. *Der Landesvater (Hört, ich sing' das Lied der Lieder)* is used rhythmically, delightfully developed. The *Fuchslied* or Freshman's Song *(Was kommt dort von der Höh')* is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed 'a very jolly potpourri on students' songs *à la Suppé,'* Kalbeck inquired jokingly whether he had used the 'Fox song.' 'Oh, yes,' said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the 'leathery Herr Rektor,' and Brahms answered: 'That is wholly unnecessary.' Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn *Gaudeamus Igitur.*

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HANS WERNER HENZE

Symphony no. 1

by Peter G. Davis

Henze was born in Gütersloh, Germany, on 1 July 1926. These are the first performances in Boston of his Symphony no. 1.

The instrumentation: flute alternating with piccolo, alto flute, oboe, english horn, clarinet, bass clarinet, 2 horns, 2 trumpets, timpani, celesta, piano and strings.

Hans Werner Henze completed his First Symphony in 1947. Although only twenty-one at the time, the composer was taking an active part in post-war Germany's musical renaissance, and his compositions were already attracting a good deal of attention. His Chamber Concerto for Piano, Flute, and Strings had been prominently featured at the 1946 International Summer Course of Modern Music at Darmstadt – the first annual gathering at a site that was shortly to become one of the avant-garde's most formidable strongholds – and during Darmstadt's 1947 summer session Hermann Scherchen directed the second movement of the young composer's new Symphony no. 1. The first complete performance of the work took place one year later at the Bad Pyrmont Festival on 25 August, when the conductor was Wolfgang Fortner, Henze's teacher and a noted composer in his own right.

The Symphony no. 1, as performed by the Boston Symphony Orchestra today, however, is a different piece altogether: in 1963 Henze thoroughly revised the score for small orchestra and subsequently withdrew the original version. Here we have the familiar case of a composer

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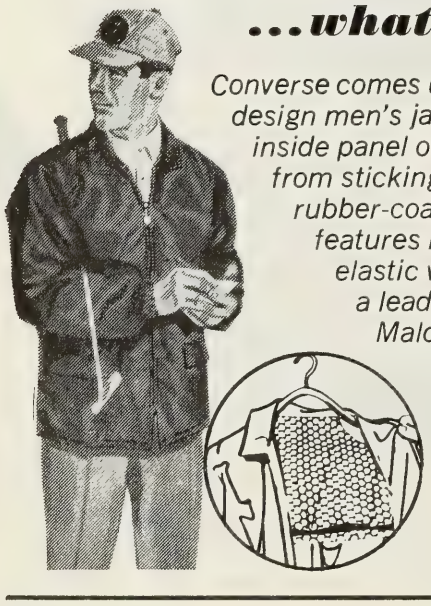
looking back at a youthful work, no doubt delighted with the originality and freshness of its conception, but also somewhat appalled by what he now sees as unacceptable crudities in compositional technique. Henze has even proclaimed the score an 'utter failure,' and in the revision his object was to 'reorganize the material, attempting to reconstruct what I had originally intended: acting like a teacher helpfully correcting his pupil.' Interestingly enough, this was not the composer's only *Jugendwerk* to undergo drastic 'correction' at the time. The early 1960s saw Henze in the throes of a difficult stylistic reappraisal, a reordering of his musical language in the direction of simplicity, economy, and restraint. As a consequence, many of his earlier works now struck him as either impractical and extravagant (such as the gigantic four-hour opera *König Hirsch*) or, like the First Symphony, simply unsuccessful. This stock-taking resulted in a re-examination and recasting of at least ten major pre-1958 compositions. Although the original score of the Symphony no. 1 is no longer available for study, one has a fairly clear idea of the problems that must

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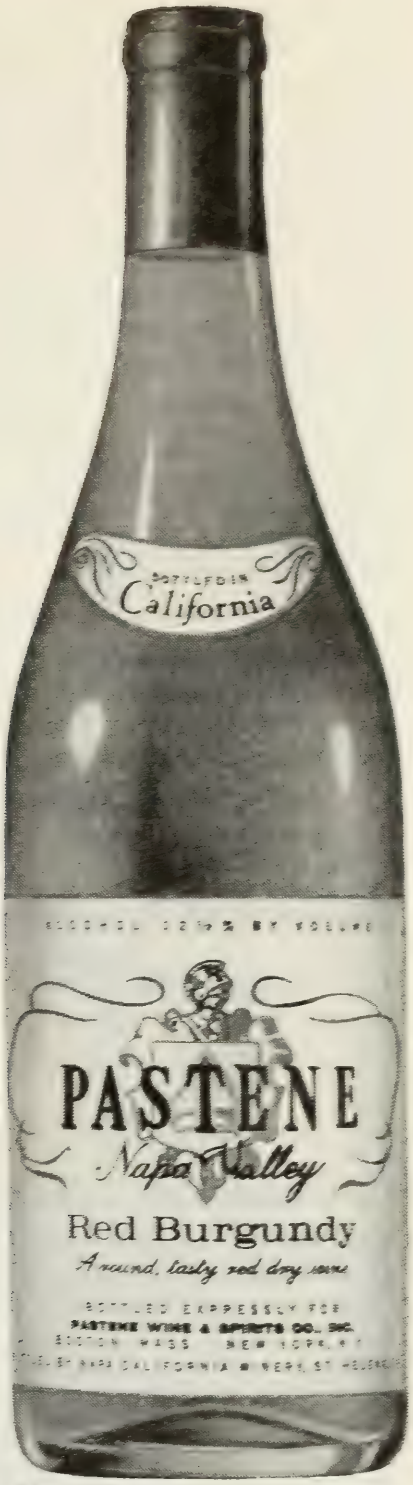
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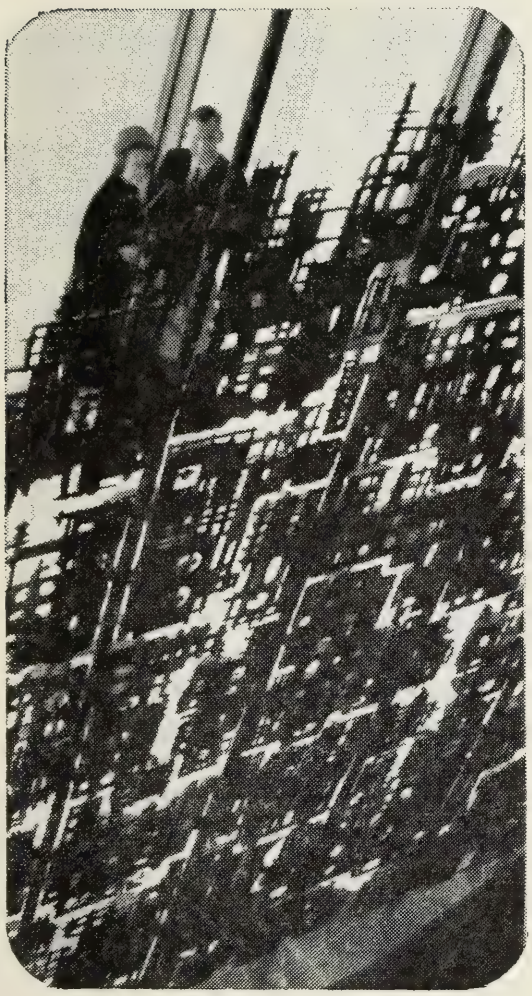
have troubled Henze. Very nearly all his earliest works — even the most proficient and attractive of them — are extremely derivative. It was as if the composer had suddenly stumbled upon Stravinsky, Schoenberg, Bartók, and Hindemith, and his delight at discovering such potent twentieth-century creative minds occasioned a series of compositions that were little more than brilliantly talented copies. And such indeed was the case. During World War II, Germany had heard precious little in the way of progressive contemporary music, and young German composers had a lot of catching up to do. Henze proceeded to do just this by basing his music on the very best models: the Concertino for Piano and Wind Orchestra with Percussion (1947), for example, a lean-textured, neo-classic work that has Stravinsky's fingerprints on virtually every page; a Bartókian Violin Concerto (1947) literally bursting with passionate melodic fervor; or the Wind Quintet (1952), a cheerful exercise expertly cast in Schoenberg's twelve-note technique.

Gradually these widely divergent stylistic influences began to coalesce into a highly individualistic musical character as the composer became more selective in his choices and more adept at assimilating the elements necessary to make his own musical points. When Henze took up residence in Italy after 1952, the change in environment infused his music with a new-found textural luxuriance and melodic sensuousness. The Italian sun seemed to be the catalyst he needed for a final synthesis — between 1952 and 1955 Henze wrote *König Hirsch,* which





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marked a pivotal point in his career, a profusive unleashing of creative energies unmatched by any other composer of his generation. In the exhilarating wake of *König Hirsch* came *Nachtstücke und Arien, Five Neapolitan Songs, Sonata for Strings, Three Dithyrambs,* the ballet *Ondine* — all reveling in a virtuosic security of technique and a natural ease of expression. Few composers have been quite so lavish with their talents as Henze during these years and eventually, perhaps inevitably, he had to check his generosity and take a long, cool look backwards. One direct result was the new version of the First Symphony.

Clearly the Symphony in its new form reflects less of the twenty-one-year-old student than the mature composer of thirty-seven. While still not a work of startlingly individual profile, its musical antecedents have been thoroughly distilled into melodic and sonorous properties that Henze may justifiably claim as his own. Structurally the piece is immaculate — not one note seems superfluous or out of place. And when compared to the Second and Third Symphonies (1949 and 1950), one finds a far freer and more personal application of serial procedures. Melodically and harmonically the work is governed by related intervals of the second, seventh, and ninth as set forth in the opening measures of the first movement. The groundwork having been laid, the balance



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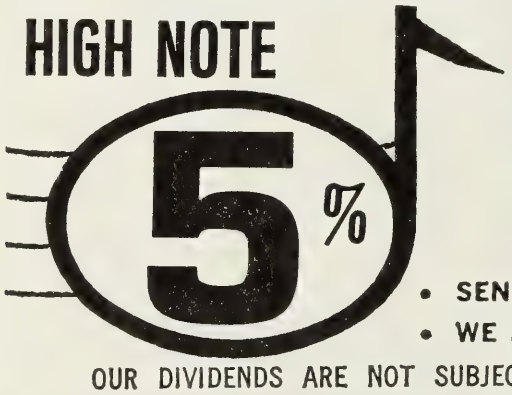
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of this movement consists of a gradual unfolding of a long-lined, disjunct melody based on these intervals – first played at maximum intensity by the upper strings, then continued in turn by the cellos, horns, solo flute, and finally strings once more, always lightly accompanied by delicate splashes of orchestral color from the other instruments.

The second movement, subtitled *Notturno,* depends almost entirely on the major second for its harmonies (woodwind chords formed by combining C-minor and B-flat-major triads recur refrain-like throughout this section) as well as for its slow-moving, conjunct melodies. The final section of the Symphony contrasts markedly with the prevailing lyricism of the preceding material. Its restless *moto perpetuo* character and sharp brassy interjections actually disguise a highly altered picture of musical events already encountered in movements one and two.

© Peter G. Davis

Peter G. Davis, born in Concord, Massachusetts, grew up in Lincoln and Cambridge. He was graduated from Harvard College in 1958 with a B.A. major in music; then studied composition at the Stuttgart Hochschule für Musik. He did graduate work at Columbia University, where his teachers were Jack Beeson and Otto Luening, and was awarded an M.A. degree in composition. He is now Music Editor of High Fidelity/Musical America, *and New York music correspondent for* The Times *of London.*

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Sheherazade op. 35

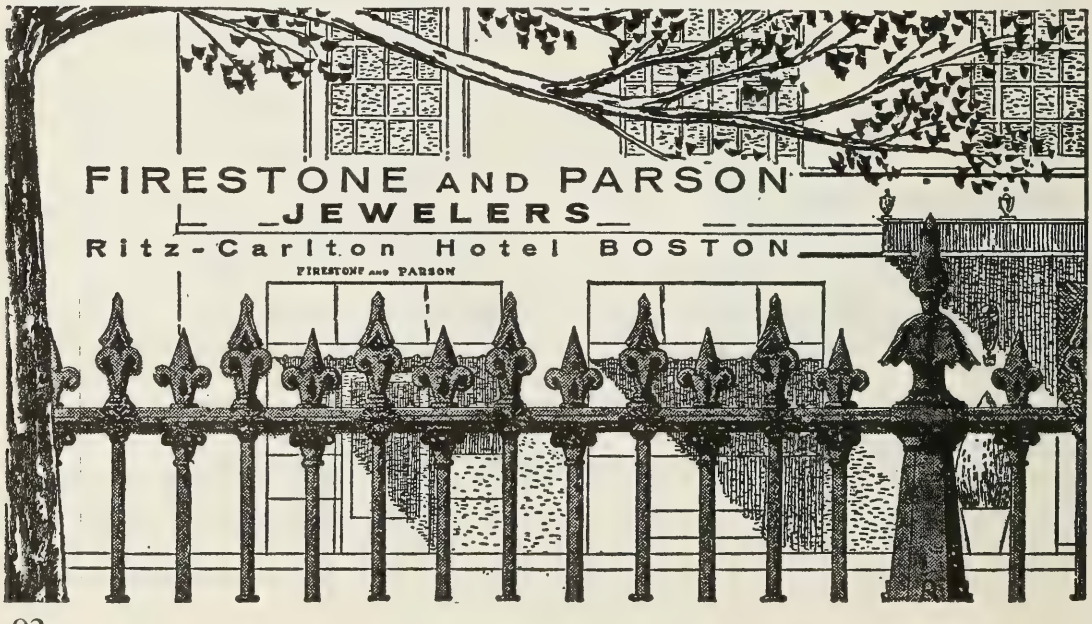
by James Lyons

Rimsky-Korsakov was born at Tikhvin in the Government of Novgorod on 18 March 1844, and died at St Petersburg on 21 June 1908. The composer conducted the first performance of *Sheherazade* at the Russian Symphony concerts in St Petersburg in the winter of 1888. Its first performance in Boston was on 17 April 1897 by the Orchestra under the direction of Emil Paur. The most recent performances in this series were conducted by Serge Koussevitzky on 29 and 30 November 1946.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, triangle, tam-tam, harp and strings.

Hyperbole is not history, but a case can be made for the proposition that 'Russian music' as a concert-hall genre was born — and died — with Rimsky-Korsakov. Secular music came late to Russia. For centuries its performance in any fashion was literally forbidden, and only the monodic, unaccompanied *znamenny* chant and its variants were heard in the land. This is not to say that there were no furtive bards. There must have been some clandestine music-making even in medieval Muscovy; Slavic song is an ethnic treasure-trove, and such a heritage had to be a long time building. But music was indeed proscribed, and even the mighty Czar Alexis got into trouble when he imported a group of Western musicians in 1648. The then-mightier Orthodox Church simply issued a ukase commanding 'that all musical instruments were to be broken up and burnt.' Whereupon five wagonloads were destroyed, and the Czar went without music even as his humblest subjects did.

His son had better luck. Ecclesiastical schisms served to strengthen Romanov power, and in 1703 Peter the Great was able to lay the foundation of his glittering new capital at the mouth of the Neva, a window through which his people might look into Europe, as someone once put it succinctly. Music was to be another long time coming, nevertheless. The birth of Mikhail Glinka, the first real Russian com-



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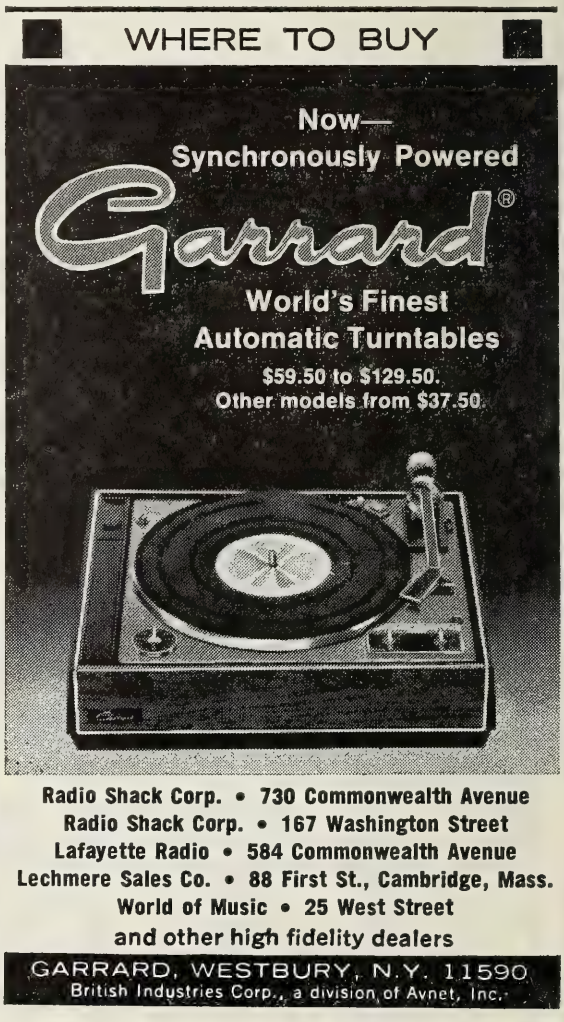
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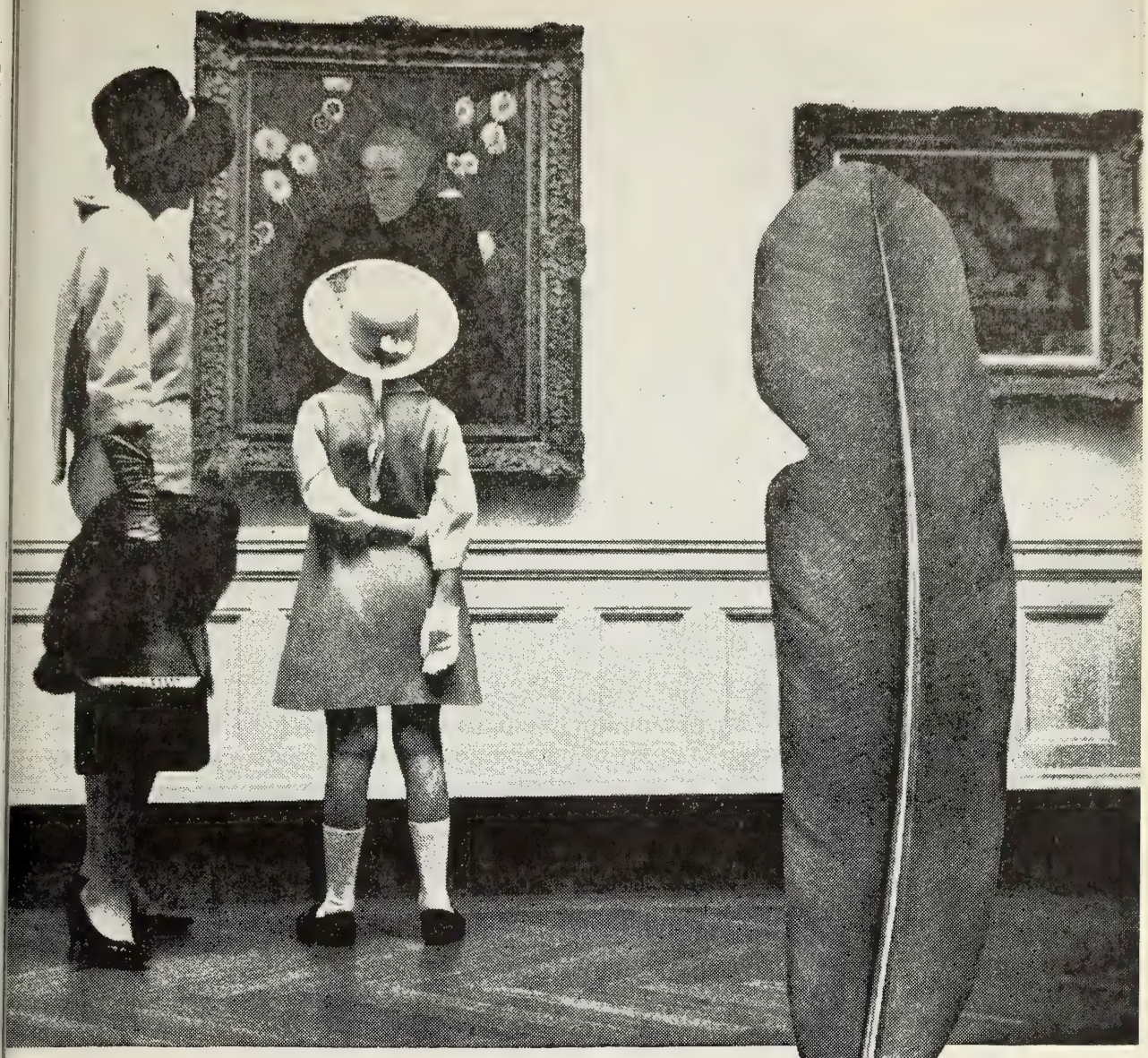
poser, was still a hundred years away. When the violinist Louis Spohr went to St Petersburg in 1802, he was startled to find that the musical community was populated mostly by non-Russians. In keyboard pedagogy, for example, the scene was dominated by an Italian, Muzio Clementi, and an Irishman, John Field. Two decades later, when Glinka himself was a burgeoning pianist, what he performed were concerti by such as Hummel; and when he attended the Imperial Opera what he heard were works by such as Boieldieu, Cherubini, and Méhul. Later yet, the so-called Russian school of fiddling would be founded by the Hungarian émigré Leopold Auer.

But by then (1868) the necessary cross-pollination was accomplished. The emergence of a truly Slavophilic climate of creativity had been signalized only the year before with a concert at Mily Balakirev's institute which prompted Vladimir Stasov to coin the collective sobriquet (initially pejorative, and as it turned out not at all prophetic) usually translated as 'The Mighty Five' — namely, Balakirev himself and four of his protégés: Borodin, Cui (both already in their thirties), Mussorgsky (born 1839), and Rimsky-Korsakov, at twenty-three by far the youngest member of Balakirev's inner circle.

After nearly a century of perspective Mussorgsky remains an '*x*' factor in music history. That he was a raw genius and that he was harmonically and otherwise ahead of his time is beyond question. What is not







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beyond question is the extent of his actual influence. He seems to have been less seminal than unique (like Tchaikovsky outside the 'Five'). Balakirev had considerable influence on his students, but it ended there. Borodin had none, but he left behind some marvelous music. Cui had none, either; and for better or worse his music died with him.

Rimsky-Korsakov was something else: he was heir to no codified national heritage; Glinka, for all his deification, had done little more than put peasant clothes on Italianate models. Rimsky hoisted a new standard; his art was of international quality, but its essence was passionately Russian. After his passing (in 1908), that standard went down with the way of life it had graced. Of his prize pupils, Stravinsky soon departed the homeland to pioneer other paths and later saw them paved as roads to neoclassicism. Prokofiev was sworled up in the vortex of Sovietism and turned his immense gifts to dialectical pamphleteering. The proud nationalism which Rimsky had implanted in the musical firmament shone brightly but only briefly, then, before it fell victim to guilt by association with the Romanov dynasty. But its resplendent spirit and substance are still there, in the scores; and no latter-day Russian composer has escaped their influence.

The extent of this influence may be inferred in the irony that for all his aristocratic background Rimsky is today billed in the Soviet Union as a hero of communist culture. He must have turned over in his grave

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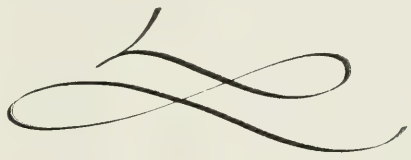
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on the 18th of March 1944, when the Kremlin keepers of 'the people's music' installed him in their private Pantheon. That date marked the centennial of Rimsky's birth, and World War II did not deter the calendar-conscious commissariat from unveiling a statue in Leningrad, announcing a handsome edition of his complete works, and releasing a 'scientific but popular' film depicting his dedication to Marxism. This in memory of a man who had copiously set down his admiration for the United States — where he had spent seven months in the autumn through spring of 1863–4. It is true enough that Rimsky had his troubles with the imperial household and its censor-happy functionaries. But one shudders, reading Rimsky's *Chronicle of My Musical Life,* to imagine the ignominies this nonconformist would have suffered at the hands of their doctrinaire successors.

Parenthetically, anyone who scans the history of Russian music over the past century is bound to be struck by a further irony: government support of the creative arts has been a constant factor throughout, though in dramatically different ways. Balakirev sustained himself initially by working as a clerk in the imperial railway system. Mussorgsky was an employee of the department of forestry. Borodin was on the faculty of the imperial academy of medicine. Cui was an army engineer. Earlier, Dargomyzhsky had been with the department of justice. (And if Glinka had not been wealthy, nor Tchaikovsky provided for by a rich widow, probably they too would have been public servants.) However modestly or indirectly, the house of Romanov provided a measure of subsidy to aspiring composers long before the Revolution. Rimsky was perhaps the luckiest of them: he got to 'see the world' as a cadet, and later an officer, in the imperial navy.

As the scion of an old seagoing family with a distinguished ancestry of braid and brass, Rimsky donned his uniform as a matter of course when he was seventeen. As with his French counterpart Albert Roussel, it was the song of the sirens and not the muse's smile that beckoned most compellingly. But from 1865 forward he drew shore duty in St Petersburg, and almost at once he gravitated to the musical group

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therapy of the Balakirev salon. There he 'picked up all sorts of smatterings' and even produced, not without assistance, the symphonic poem *Sadko* (not to be confused with the opera of the same title, which came three decades later).

Not until he was twenty-seven, however, did Rimsky get down to learning the musical craft systematically, and under circumstances without parallel in the history of the tonal art. The short of this fantastic story is as follows. In 1871 the St Petersburg Conservatory got a new director, one M. P. Azanchevsky. He had heard *Sadko,* and liked it. *Sadko* was, in fact, all he knew about Rimsky. But for him it was enough. One of his first executive acts was to seek out the young officer (Rimsky did not shed his uniform until 1873) and invite him to join the faculty as a full professor of composition. Evidently the director was quite unaware of Rimsky's technical incompetence, and the latter's embarrassed reluctance only made Azanchevsky more determined to get him. 'Had I ever studied at all,' Rimsky recalled long years afterward, 'had I possessed a fraction more of knowledge than I actually did, it would have been obvious to me that I could not and

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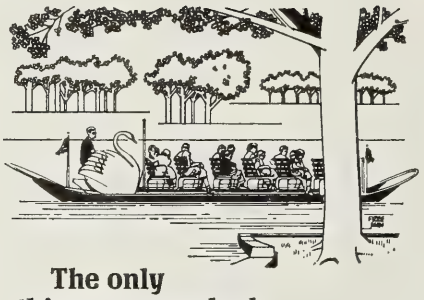
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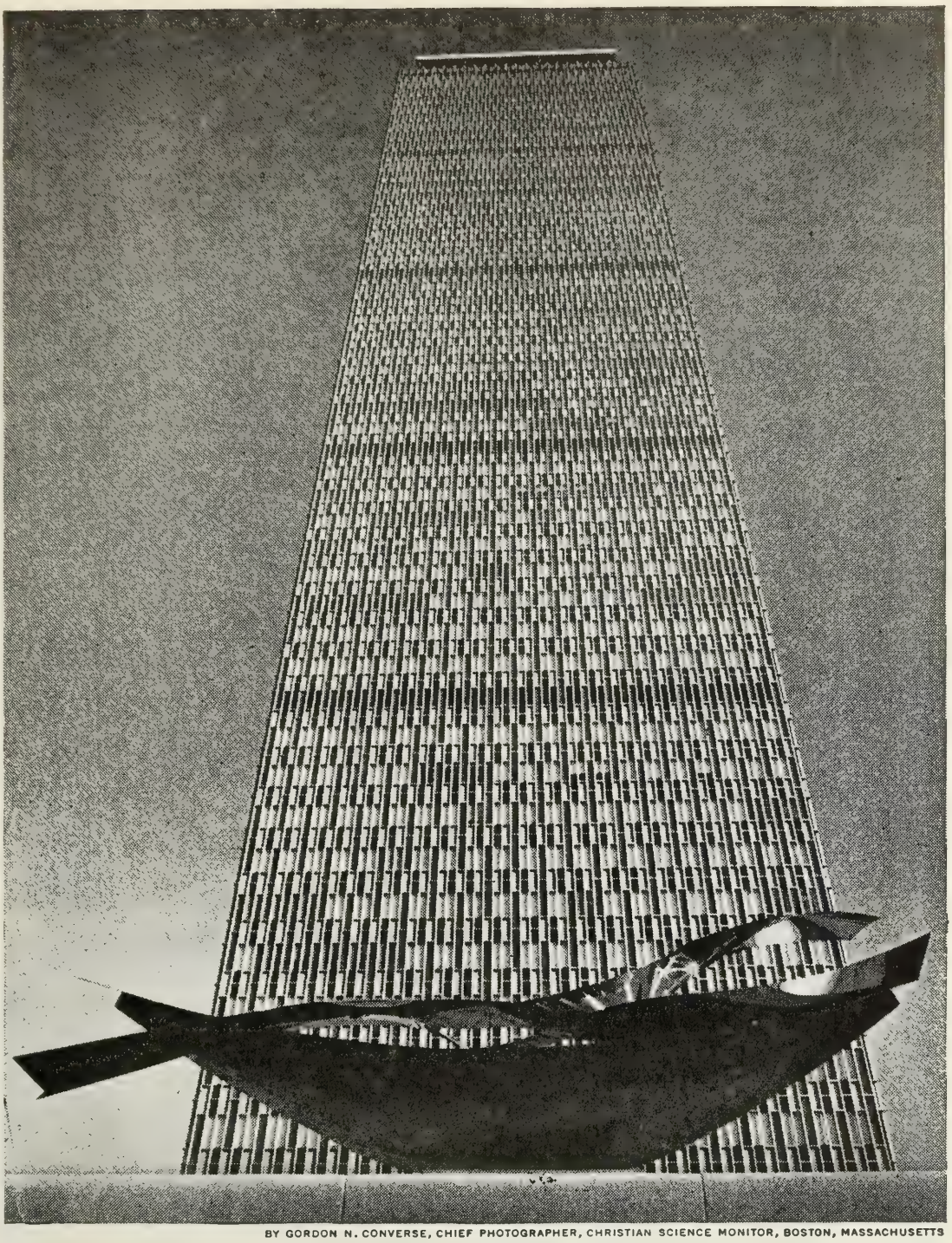
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should not accept the proffered appointment. . . . I was a dilettante and knew nothing. This I frankly confess and attest before the world.' But all of Rimsky's friends urged him to take the job, even though it was to include conducting the school orchestra — and Rimsky had never stood before one in his life!

Rimsky *did* accept the professorship, 'my own delusions, perhaps,' having prevailed. Whereupon, in darkest secrecy, he started studying. Somehow he made enough headway before the fall term opened to stand before his classes unafraid, and for the rest of that academic year he managed to keep at least a step ahead of the brightest students. The hoax was indefensible, but Rimsky carried it off brilliantly. He not only justified his self-confidence but also, in time, earned the highest esteem of his peers. He was to serve uninterruptedly at the St Petersburg Conservatory until his death thirty-seven years later — except for a few months in the ferment of 1905 when he was relieved of his duties for defending the academic rights of revolutionary students. (It is clear enough to any close reader of the *Chronicle* that he took his stand as a matter of principle, not politics; but the official Soviet perception of this episode is of course altogether different.)

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Nor did Rimsky's assiduous pedagogical career detract from his steady creative growth, which continued to the very end. On the contrary, he started composing what is probably his greatest work, *Coq d'or,* only after completing his memoirs, on the last page of which he suggests (at the age of sixty-two) that it might be 'high time to write finis to my career. . . .'

Like most of Rimsky's music the symphonic suite *Sheherazade* was turned out between semesters. In the spring of 1888 he had sketched two pieces. One would become the *Russian Easter Overture;* the other, not yet clearly in his mind, would be based on certain episodes from the 'Arabian Nights' collection. It took shape quickly once he was ensconced in his retreat for that summer, which was a friend's estate at Nezhgovitzy, on Lake Cherementz. The score seems to have been polished to perfection in less than a month; the movements are dated July 4th, 11th, 16th, and 26th, respectively. It was dedicated to Stasov.

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A surfeit of nonsense has been written about the supposed programmatic content of *Sheherazade.* All of it, to be charitable, may be traced to the following few lines, which appeared as a preface to the earliest published score:

'The Sultan Shahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Sheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

'Many marvels were told Shahriar by the Sultana Sheherazade. For her stories the Sultana borrowed from the poets their verses, from folk songs their words; and she strung together tales and adventures.'

Similarly, lyrical annotators have 'strung together tales and adventures,' indeed few works in the standard orchestral repertoire have been so importuned. True, Rimsky remarked that he had been thinking of such 'unconnected episodes' as 'the fantastic narrative of Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it.' He also spoke of the solo violin as 'delineating Sheherazade herself telling her wondrous tales to the stern Sultan.' But in his later years Rimsky was impelled to forswear any intentions of a specific program, and he even

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went so far as to renounce the outline implicit in the movement designations:

'In composing *Sheherazade* I meant these hints to direct but lightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders. . . .'

Rimsky's belated disclaimer did not stop the flow of foolish words about *Sheherazade,* which continues still. But at no time since the première has there ever been a shortage of listeners who 'like' the piece, either because of its 'story' or in spite of it.

© James Lyons

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.



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HANS WERNER HENZE

Germany's Wonder Composer

by Peter Heyworth

As a young soldier of eighteen stationed in Prague near the end of the war, Hans Werner Henze was spat on by a Czech woman to whom he had offered his seat in a tram. Less than a year later, he returned to Germany to find his country in a state of moral and physical disintegration that has no parallel in modern times. Though he did not then know it, he was to become the leading composer of a postwar generation that would have to live with the sins of their fathers, and not merely with the terrible acts they had committed on other peoples but with the irreparable damage they had inflicted on themselves.

German energy, like German hatred of nonconformism, is motored by an almost pathological fear of disorder. *Ordnung muss sein,* and like beavers the Germans in 1945 set to work to clean up the mess. Out of the acres of devastation, stinking of charred flesh, there arose sleek modern opera houses and concert halls, replete with foyers full of well-upholstered matrons pushing their way to the cake counter before embarking on the traditional, one-direction-only promenade. Publishers, periodicals, orchestras, official hierarchies, were all soon reconstituted, and in next to no time the wheels of Germany's great music-making industry were efficiently turning once more.

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All that remained were two aged representatives of late romanticism: Pfitzner, a sick and embittered old man, and Strauss, who in the *Metamorphosen,* written in the last days of the war, had mourned the destruction of the Germany of his prime and then removed himself to the calmer air of Switzerland. Insofar as there was a younger generation, it was represented by the genuine, if slim, talent of Carl Orff and the rather spurious figure of Werner Egk. The Nazis had spent lavishly on the arts. But all the splendors of Bayreuth under the Führer's personal patronage and a glittering series of premières of Strauss's late operas had not been able to disguise the fact that, long before 1945, German music had come to a full stop.



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It was in these conditions that in 1946 Henze went to Heidelberg to study with Wolfgang Fortner. To Fortner, Henze owes his thorough technical schooling. But the only outside influences that his teacher could offer in those months after the war, when occupied Germany still remained largely isolated from the outside world, were those of Hindemith and neoclassical Stravinsky. The latter Henze gobbled up greedily. But his essentially romantic temperament (the autumnal melancholy of Trakl, an Austrian expressionist poet, had at that time a special charm for him) yearned for richer soil. Schoenberg's music was still largely unknown in Germany, for the bulk of his school had been scattered over the four corners of the earth. But in 1947 Henze took his first hesitant steps in dodecaphonic technique. He has related how this gave him (as it probably still does) both a new-found feeling of freedom and yet a certain fear of its intellectual severity. In 1948 he temporarily resolved these doubts and went to study with René Leibowitz in Paris. Thus by the age of twenty-two he had already encountered the two main musical influences on his style: Schoenbergian counterpoint and Stravinskyan neoclassicism.

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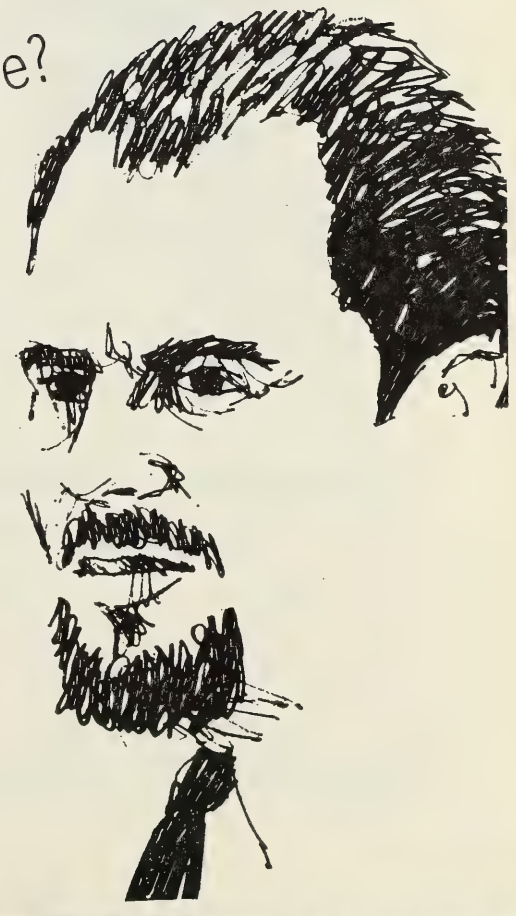
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On his return to Germany, Henze threw himself into the world of ballet and for a while worked in theatres in Constance and Wiesbaden. On the face of it, this was a curious leap for a freshly baked Schoenbergian. But in fact it was altogether characteristic of Henze that, while other composers of his generation (one thinks of such men as Boulez, Nono, and Stockhausen) were busy drawing all sorts of radical conclusions from the dodecaphonic inheritance, he should have embraced the least intellectual and most directly sensuous of the theatrical arts. The distance between the world of Schoenbergian dodecaphonism and the world of ballet marks the frontiers of the immense musical territory Henze had set out to colonize.

During the late Forties and early Fifties, the very years when the post-Webernian school was working out the rigorous dogmas of total serialism, Henze wrote no less than ten ballet scores, and indeed the spirit of ballet penetrates most of his early music, the Symphony no. 3 (1949) no less than his first opera *Boulevard Solitude*. Written at the age of only twenty-four, this retelling of Prévost's *Manon Lescaut* in terms of present-day Paris inevitably suffers from a certain youthful eclecticism. But it also reveals Henze's phenomenal ability to bend all sorts of music to his purpose as well as to communicate a strong sense of atmosphere and drama. By a cruel irony he achieved in this immature score a sense of dramatic timing that has eluded him in most of his later operas.

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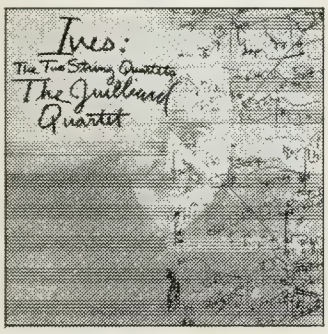
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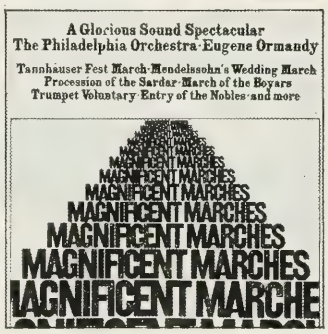




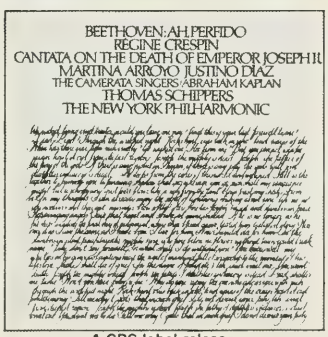














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But Henze did not remain for long in Germany. As the Economic Miracle got under way, there came into existence a new complacent society, intent on covering the past under a heavy blanket of material prosperity. Henze himself is certainly no puritan in his style of living, but he could not bury the past. Born in Westphalia and the son of a schoolmaster, he had grown up under the Third Reich and had seen Nazism at close quarters. His loathing of what he experienced is undying.

But even more than the new rich, Henze hated the cultural elite that had arisen out of the ashes of the Third Reich. As though to demonstrate a total break with the immediate past, and at the same time to reassert its place in Europe, the German musical intelligentsia threw itself with éclat into a new wave of *Modernismus*. Had not Germany led the field before 1933? Very well, she would do so again, and, bolstered by her unique resources for music making, she had by the early Fifties reasserted her position as the lynch-pin of the avant-garde. The money and the musicians were there, the will to use them was there, the avant-garde critics and publicists were there, the composers. . . .

But before leaders of this avant-garde had realized what had happened, their brightest star had opted out and left for Italy. For German intellectuals *'das Land wo die Zitronen blühen'* has traditionally exercised an intense and fruitful fascination. For Henze, Italy was more than a refuge from everything he most disliked in his own country; it

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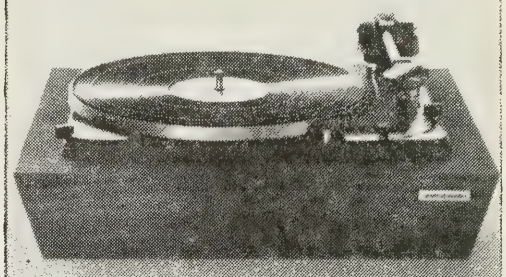
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was the long sought anima to his German soul. His love affair with the country of his choice has been long, passionate and lasting. Sometimes his love has taken almost touchingly naïve forms, and an Italian's unkind description of his *Five Neapolitan Songs* as 'tourist post cards' contains a tiny element of truth. But for Henze, Italy has brought liberation and to this extent he is a characteristic expression of the Europeanized young Germans of today who have sought escape from an uncomfortable national heritage in wider loyalties.

Above all, Italy meant melody in general and opera in particular, and Henze had hardly settled in Ischia when he embarked on what he at that time liked to refer to as 'my Italian opera.' Of course *König Hirsch (Il Re Cervo* or *King Stag)* is no such thing. It does admittedly contain many of the outer forms of Italian opera: it has arias, cabalettas, duets, *canzoni,* and ensembles in abundance. But Henze was far more deeply immersed in and committed to the whole symphonic tradition of German music than he then realized. Some of the finest things in the score, such as the finale of the second act (which was later detached and emerged as his Fourth Symphony), are essentially symphonic in conception, while his attempt to find his way to the heart of Italian melody without aping its outer manners is rarely wholly successful. Equally, nothing could be less Italian than the metaphysical mystifications of Heinz von Cramer's text after Gozzi. Indeed, the very notion of an Italian opera that in its original form was almost as long as *Die Meistersinger* is not without its comic side. But with all its faults *König Hirsch* is a cornucopian score. Ideas are poured forth in spendthrift profusion. Not since young Strauss had any composer achieved quite this degree of riotous invention. It was a tremendous achievement for a man of only twenty-nine and it marks both the end of Henze's youth and the beginning of his maturity.

Such a torrent of invention was possible only on a wide stylistic basis. Indeed the significance of *König Hirsch* lies less in its much talked of Italianate elements than in the fact that in it there emerged for the first time a composer who was the heir of both Schoenberg *and* Stravinsky, who drew nourishment from two schools previously regarded as irreconcilable. It is this synthesis that has enabled Henze to operate on such a wide front; and to it all other influences — whether ballet, jazz, or Italian opera — are subordinate, although they of course play an

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important part in individual works. Inevitably, the cry of 'eclecticism' went up, and nowhere more vehemently than in Germany, where the serialist avant-garde was by this time firmly in the saddle.

Blissfully unaware that its leading exponent, Pierre Boulez, was quietly preparing to leave the ship and that his desertion would be only the first of many, avant-garde German critics and composers were busy pouring contempt on all who had not signed on the dotted line. (Today, of course, a comparable team of critics, publicists, and bureaucrats serve the aleatoric movement with similar dogmatic fidelity.) Henze was widely dismissed as *'positionslos'* and *'schwankend,'* and his admittedly somewhat culinary three-act ballet *Ondine,* written for Frederick Ashton and the Royal Ballet, was considered a final betrayal of the progressive cause. Henze, for his part, tartly reminded his critics that music was written not by groups but by individuals. But there can be no doubt that he felt his isolation keenly. Alienated from the avant-garde, he had not yet quite established himself as an independent figure of significance.

Nonetheless he stuck to his guns, and his next big work was an opera based on Kleist's great play *Der Prinz von Homburg.* This subject, which had been suggested to him by Luchino Visconti, was Henze's first approach to a specifically German theme. Kleist's drama turns on the inner conflicts of a hero who is both a poetic dreamer and a Prussian general, and thus embodies both sides of an age-old conflict in the German breast. Unfortunately, Henze and his librettist, Ingeborg Bachmann, were so anxious to play down anything that savored of German nationalism that they reduced the Prince to a mere ninny and in doing so castrated the play of its inner tensions. This error is reflected in a score that is 'beautiful' (in particular, its textures have a translucent sensuality characteristic of much of Henze's later music) yet theatrically rather spineless.

Fortunately, in his next stage work Henze found what had previously eluded him — a libretto with dramatic point and intellectual substance. As a direct result, *Elegy for Young Lovers,* a chamber opera on a text

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by W. H. Auden and Chester Kallman, is the most successful of his operas up to this stage of his career (1961). Here he was given no chance to indulge his dangerous gift for mood and atmosphere, but for the first time in his operatic career was obliged to come to grips with real characters and the dramatic conflicts that grow out of them. The opera is not without its faults. In particular the first act lacks pace and *buffo* spirit. But it is fascinating to observe how the demands of the text brought his melodic idiom into sharper focus than he had hitherto achieved. There were gains in other directions. Henze had long been a master of orchestration, but here he excelled himself, and in its rich range of color and texture as well as in its relaxed contrapuntal ingenuity the opera stands as the culmination of a long time of chamber works dating from the late Fifties and early Sixties.

Elegy for Young Lovers established Henze as a composer of world-wide repute. It was performed at the Schwetzingen, Glyndebourne, and Munich festivals. It was seen in Berlin, Rome, and New York. For the first time since the prime of Richard Strauss, Germany had a productive and viable opera composer. Demands for new works poured in from all corners of the musical world. Leonard Bernstein commissioned a new symphony (no. 5) for New York, the London Philharmonic Society commissioned the big cantata *Novae de Infinito Laudes,* which is perhaps his most striking concert piece to date. Berlin commissioned an opera *(Der junge Lord),* and so did Salzburg. Nureyev asked for a ballet score for Vienna, Edinburgh a piece for Irmgard Seefried and her husband Wolfgang Schneiderhan *(Ariosi).* And all the while there was a steady stream of minor works, such as the intimate and lyrical *Being Beauteous,* a setting of Rimbaud for soprano and four cellos. Henze also started to be in demand as a conductor of his own music



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and, enraged by the presumption of present-day producers, also began to produce (and even design) his operas.

Success is often less damaging than the unsuccessful like to suppose, and Henze has probably gained from the confidence it has brought him. At all events, he is less preoccupied with his feud with the avant-garde. But in other ways success has put him into a dangerously exposed position. The lack of any comparable figure in his generation means that the demands on his creative energies are unrelenting. Any festival, opera house, or orchestra wanting a first performance that will attract the general public (as well as critics and others professionally concerned with contemporary music) almost inevitably turns to him with enticing terms. Henze has always been a fast worker, and when one considers the productivity of Mozart and Schubert, not to mention Rossini and Donizetti, one may be tempted to dismiss doubts raised by his huge output as just another reflection of the musical puritanism so characteristic of our times.

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Still, an impression persists that he writes too hastily and that this results in marked unevenness of quality. In addition to minor works, the last two years alone have yielded two large-scale operas, and between them these well illustrate the strengths and weaknesses of his recent music. *Der junge Lord* (1965), Henze's first comic opera, has been a more immediate success than any of his other stage works. Nonetheless, it seems to be his shallowest and least precise operatic score to date.

Ingeborg Bachmann's libretto is intended as another swipe at the German bourgeoisie. The target is, God knows, large enough, but neither Henze nor his librettist has taken aim with sufficient precision, nor has either been scrupulous enough in the choice of an instrument of chastisement. As is so often the case where a composer has rested content with attitudes rather than pursuing his subject matter to its emotional and intellectual conclusions, the failure is directly reflected in the music. The score of *Der junge Lord* is skillful, fluent, and (up to a point) apt. But, like *Der Prinz von Homburg,* it cuts no dramatic ice, it reveals little insight into character that goes beyond parody, and, though it has its farcical moments, it is for a comic opera singularly lacking in comic spirit. Indeed, it appears that, with belated perception, Henze has now himself declared the work not to be comic at all.

Fortunately, *The Bassarids,* which was given its première in Salzburg in August 1966, shows the reverse side of Henze's qualities. Auden and Kallman have their quirks as librettists and their text is often gratuitously obscure in language and allusion. But, unlike the libretto of *Der junge Lord,* it does represent a real *Auseinandersetzung* with its subject matter. They have taken *The Bacchae* of Euripides, rethought it in modern terms, and recast it in operatic form. The result is by far the most powerful and demanding libretto that Henze has as yet tackled, and, forced by its quality to come to grips with the subject matter instead of skating over it as in *Der junge Lord,* he has responded with the finest score he has yet written.

The opera is conceived as a vast four-movement symphony played without interval for two and a half hours. It has its blank spots and its failures. For instance, the first movement is slow to fulfill its task of projecting the basic conflict between Dionysus and Pentheus, the rationalist king of Thebes. A comic intermezzo founders on Henze's inability to forge a real *buffo* style. But the score as a whole develops an emotional power and a dramatic impact far outstripping anything in the earlier operas. One of the sources of this new-found range is that, at the insistence of his librettists, Henze has in *The Bassarids* finally made his peace with Wagner, with the result that he here has at his command the resources of motivic technique.

Like *Der Prinz von Homburg* and *Der junge Lord, The Bassarids* has direct relevance to Henze's experience of the Third Reich, for it is about a society that literally goes off its head. But he has at last come to terms with his full musical heritage, with Wagner and Strauss as well as Schoenberg and Berg, and the result is his most strongly sustained and deeply felt opera. In the face of it, those who have chosen to regard Henze as nothing but a skillful eclectic will have to think again.

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Today's Conductor



This weekend marks the official debut of CHARLES WILSON, Assistant Conductor of the Boston Symphony Orchestra. He came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company, performing fourteen different operas and operettas, including *Don Giovanni, Boris Godunov, The Merry Widow* and *Street Scene.* In the fall of 1966 he conducted the New York City Opera Company's production of Menotti's *The Consul* both at Lincoln Center and in the Midwest. He is conducting four performances of Mozart's *The Marriage of Figaro* during the present season.

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music where he studied organ with Dr Hugh Giles, and with Carl Bamberger, his only conducting teacher. For two years Mr Wilson served on the Mannes faculty as Director of the Mannes Chorus, and during the 1961–1963 seasons was chorus master for the Philadelphia Lyric Opera Company.

Charles Wilson conducted the opening concert of the Berkshire Music Center Orchestra at Tanglewood this summer, and was in charge of the preparation of the Tanglewood Choir and the Berkshire Chorus for performances of Bach's *Mass in B minor,* Beethoven's *Fidelio* and Verdi's *Requiem.*

The members of the Orchestra



LOIS SCHAEFER joined the Boston Symphony Orchestra as piccolo player in the autumn of 1965. She studied at the New England Conservatory with Georges Laurent, for many years Principal Flute of the Boston Symphony Orchestra. Before returning to Boston, she was assistant first flute in the Chicago Symphony and first flute of the New York City Opera Company. She has played in the RCA Victor Orchestra, the orchestras of major broadcasting companies in the United States, and has been soloist with the Boston Pops, Chicago and Springfield Symphonies. She was also soloist this past summer at Tanglewood with the Orchestra in a piccolo concerto by Vivaldi.

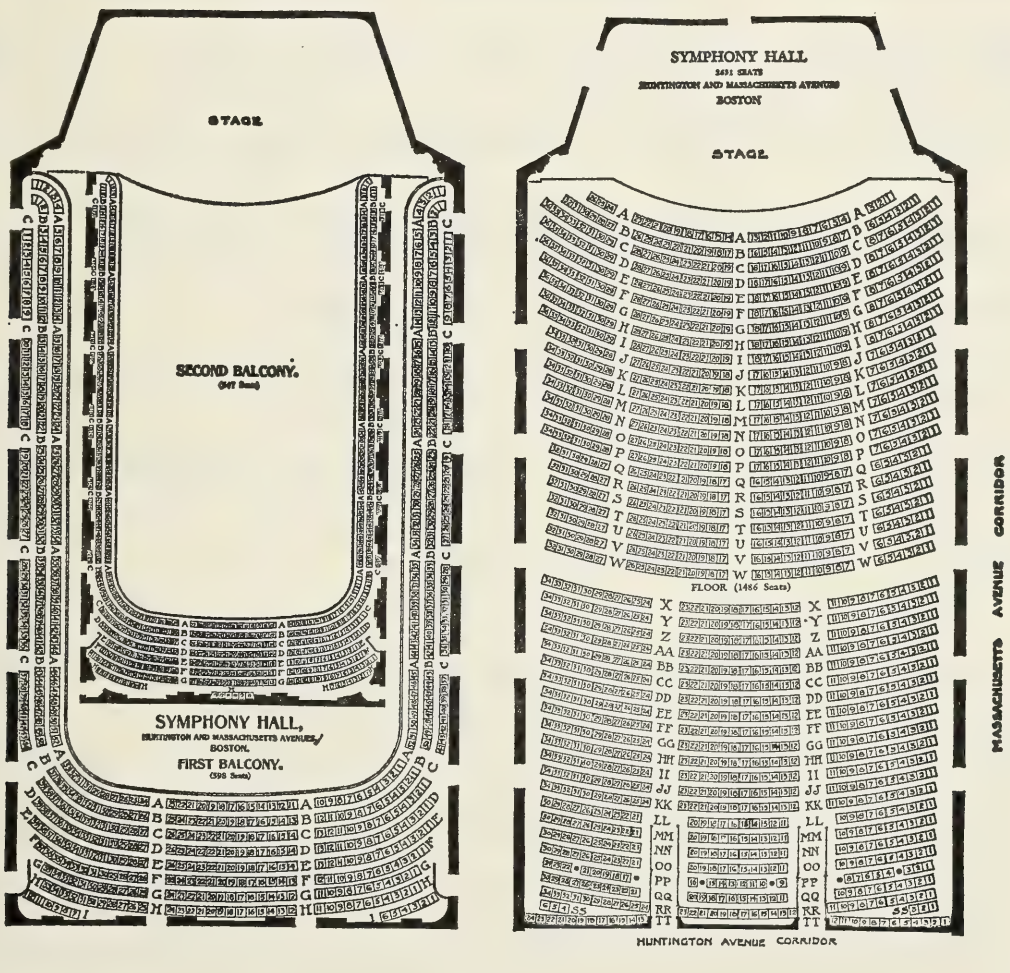
Lois Schaefer is a member of the New England Wind Quintet, one of the new Ensembles of the Boston Symphony Orchestra, which will make its debut at Jordan Hall on 23 October. She teaches at the New England Conservatory and played with the Boston Symphony Chamber Players on their recent international tour. For relaxation she enjoys hiking, swimming, tennis and photography.

Recordings of today's program

Henze's First Symphony is included in a two-record DGG album of his symphonies 1 to 5, played by the Berlin Philharmonic Orchestra under the composer's own direction.

The Academic Festival Overture is currently available in 15 recorded versions. Performances led by two previous conductors of the Boston Symphony Orchestra may be of interest: Serge Koussevitzky on RCA Victor in a recording dedicated to the Bicentennial Anniversary of Princeton University with the Boston Symphony Orchestra; and Pierre Monteux with the London Symphony Orchestra on Philips.

There are 20 recordings of *Sheherazade* to choose from: Mr Leinsdorf leads the Concert Arts Symphony in a performance on Capitol; there is a 'Phase-4' recording by Leopold Stokowski and the London Symphony Orchestra on London; and among others are those by Fritz Reiner and the Chicago Symphony, Pierre Monteux and the London Symphony, both on RCA Victor, and Sir Thomas Beecham with the Royal Philharmonic on Angel.



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March	18	Boston Symphony Chamber Players
April	22	Boston Sinfonietta

To encourage the performance of chamber music by members of the Orchestra, the Management has embarked on the presentation of concerts by various chamber groups from within the Boston Symphony Orchestra. It is hoped that this exciting venture will be supported by the Orchestra's regular subscribers and by all chamber music lovers. The first concert, to be given this coming Monday 9 October by the Boston Sinfonietta, will include music by Vivaldi, Corelli, Barber and Tansman; the second, on 23 October, will present music by Danzi, Nielsen, Hindemith and Etler. Season subscriptions at favorable prices will remain available until the start of the concert next Monday.

FUTURE PROGRAMS

Third Program

Friday afternoon 13 October at 2 o'clock
Saturday evening 14 October at 8.30

BEETHOVEN	Excerpts from the ballet *Prometheus*
SCHOENBERG	Piano Concerto op. 42 RITA BOUBOULIDI
SCHUMANN	Symphony no. 2 in C

There will be another Boston Symphony première next week: Schoenberg's Piano Concerto op. 42. A strictly twelve-tone composition, it is so constructed that the effect on the ear is often 'tonal.' The solo part will be played by the gifted pianist Rita Bouboulidi, Greek by birth, who lives now in Paris. She has toured extensively in Europe, Africa and the Soviet Union, and has performed this concerto with several European orchestras during the last three years.

Beethoven's music to the ballet *Prometheus* is full of charm, and the movement for solo cello and solo harp is especially attractive. The final movement foreshadows the very familiar theme from the last movement of the *Eroica Symphony.*

The concerts next Friday will end at about 3.50
on Saturday at about 10.20

Fourth Program

Friday afternoon 20 October at 2 o'clock
Saturday evening 21 October at 8.30

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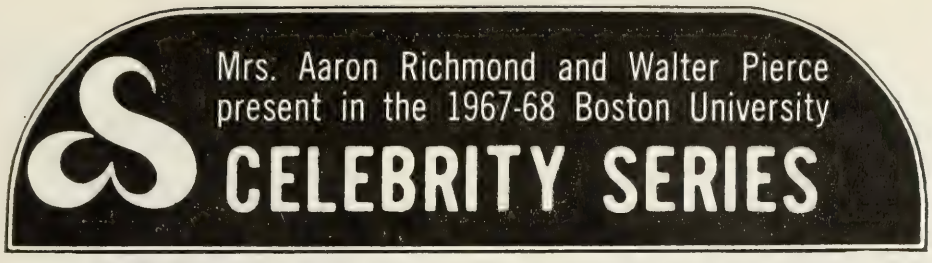
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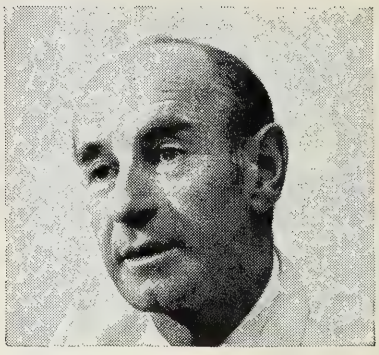
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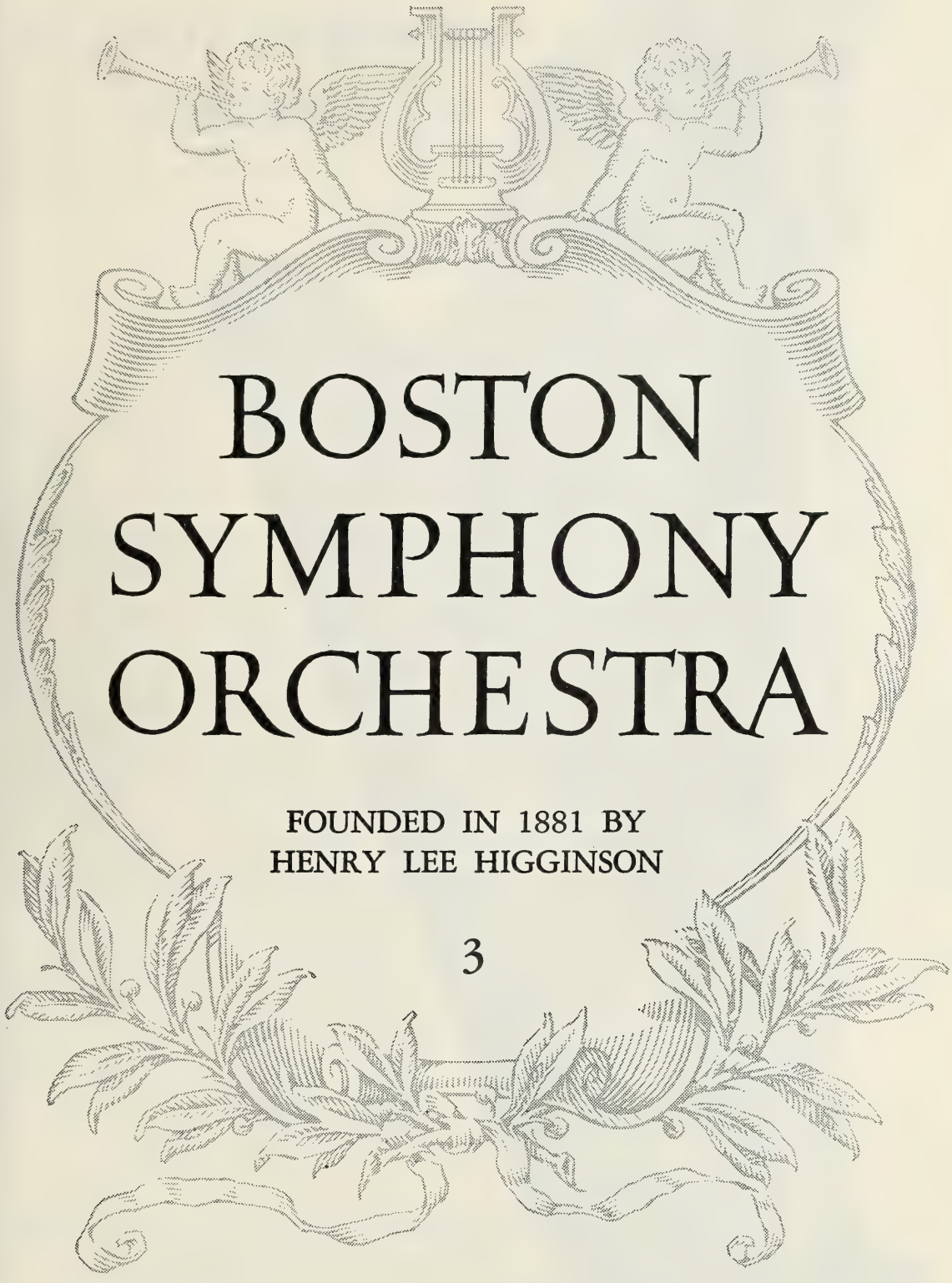


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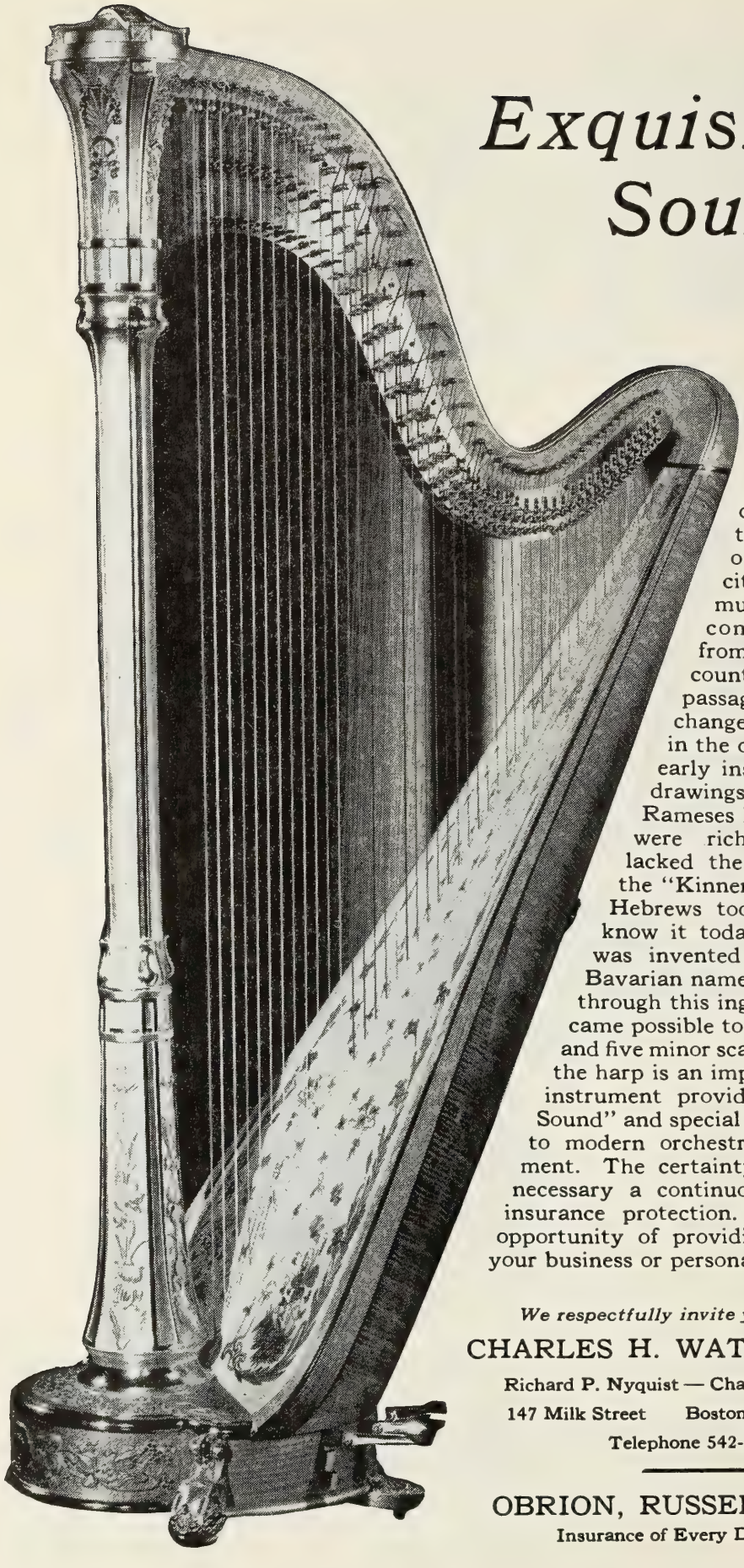


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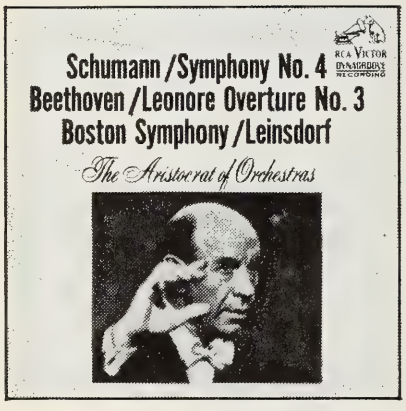
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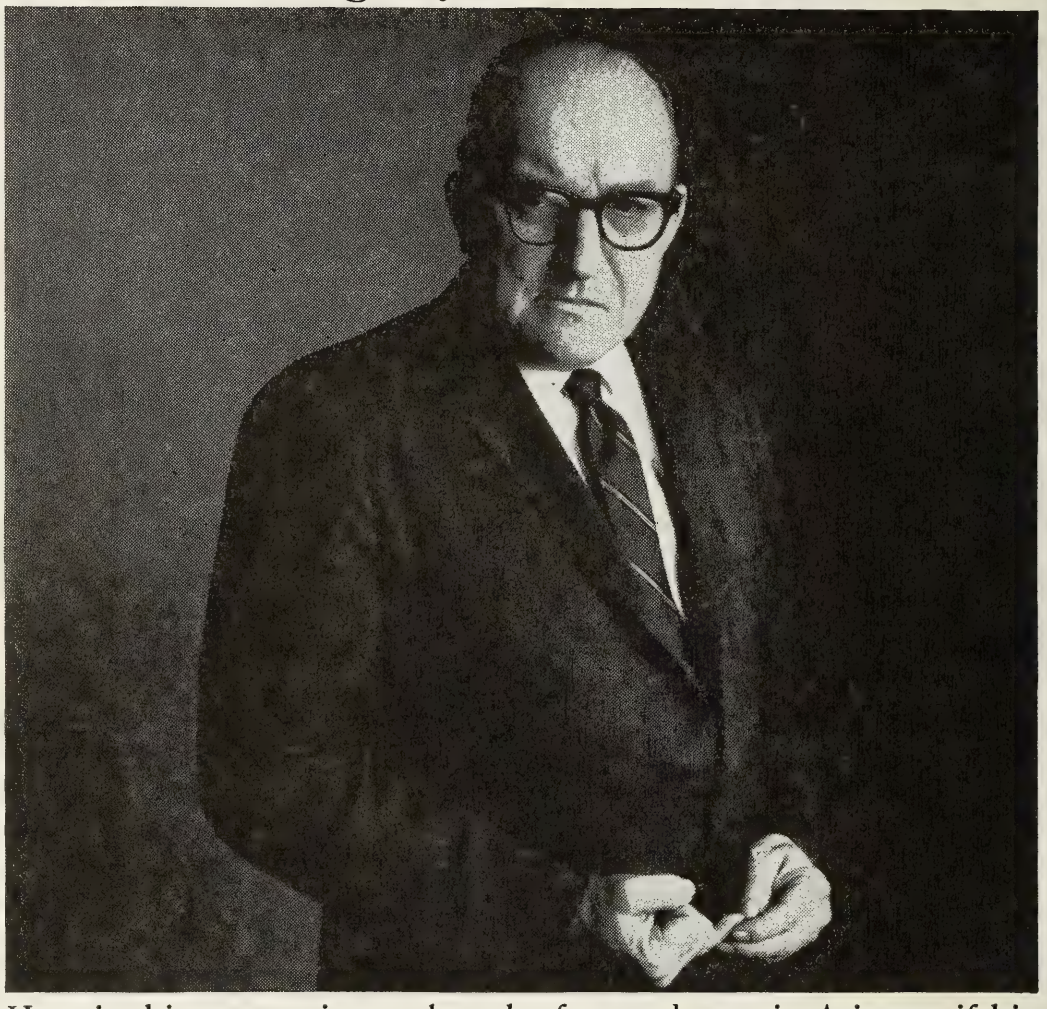
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BEETHOVEN

Suite from the ballet Die Geschöpfe des Prometheus op. 43

Overture: Adagio — Allegro molto con brio
Introduction to Act I 'La Tempesta': Allegro non troppo
Adagio — Andante quasi allegretto
BERNARD ZIGHERA *harp*
DORIOT ANTHONY DWYER *flute*
SHERMAN WALT *bassoon*
JULES ESKIN *cello*
GINO CIOFFI *clarinet*
Finale: Allegretto — Allegro molto — Presto

SCHOENBERG

Concerto for Piano and Orchestra op. 42

Andante
Molto allegro
Adagio
Giocoso (moderato)

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Symphony no. 2 in C major op. 61

Sostenuto assai; Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Adagio espressivo
Allegro molto vivace

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LUDWIG VAN BEETHOVEN

Suite from the ballet Die Geschöpfe des Prometheus op. 43 (The creatures of Prometheus)

by John N. Burk

Beethoven was born in Bonn in December 1770 (probably the 16th), and died in Vienna on 26 March 1827. The ballet was composed in 1800 and was first performed in March 1801 at the Imperial Court Theatre in Vienna. The Orchestra has performed various movements from the ballet in the past, most recently in this series on 4 and 5 March 1960 when Charles Munch conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, harp and strings.

Salvatore Vigano, Milanese dancer and designer of ballets in the late eighteenth century, decided in the year 1800 to pay a tribute to Maria Theresa and ordered Beethoven to provide music for a ballet *Die Geschöpfe des Prometheus.* Beethoven had recently dedicated his septet to this consort of the Emperor Franz of Austria. And yet he was not an obvious choice for such a commission. At the age of thirty he had attracted considerable attention as a composer for piano and chamber combinations, but he had written nothing of orchestral proportions excepting two piano concertos and a single symphony.

Certainly he had not proved himself an effective writer of music for the theater (Beethoven had made a youthful attempt at a ballet as a youth of twenty at Bonn, the *Ritterballet,* which could hardly have commended him in Vienna).





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But Beethoven was ambitious to compose for the stage, and coveted recognition in high quarters. He may well have considered himself fortunate in being singled out by the celebrated Salvatore Vigano (1768–1821), a leader in his profession. Vigano had made his mark in Vienna when he came there in 1793 with his wife, the beautiful, much admired Spanish dancer, Maria Medina. Under this impulse the vogue of the ballet was reinstated in Vienna in the 1790's. There was another ballet master in the reign of Leopold II: Muzarelli, and a deadly rivalry developed between the two Italians. The public, which always delighted in such a warfare, took sides as sharply as in a modern political campaign. The slogan of Signor Vigano was the cultivation of natural beauty and significance as against the artificial posturing of which he accused his opponent. Perhaps his cause was enhanced by the undisputed attractiveness of his wife. 'Two or three pages of spicy matter might be compiled,' writes Alexander Wheelock Thayer, 'upon the beautiful Mme Vigano's lavish display of the Venus-like graces and charms of her exquisite form.' But the sober chronicler of Beethoven has refrained from such an excursion.

In any case, there was no question of the Spanish dazzler when Beethoven undertook *Die Geschöpfe des Prometheus.* Fräulein Cassentini had succeeded her as *prima ballerina* and duly took part in this ballet. The title has been variously translated as the 'creatures,' the 'creations,' and the 'men' of Prometheus, for want of any word which will adequately render 'Geschöpfe.' The following description of the piece is all that has come down to us save for the sixteen musical numbers which Beethoven provided:

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'The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals.

As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life.

Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.'

The ballet made a pronounced success and survived numerous performances – for reasons probably other than the delights of the music itself. The Overture has an introduction, adagio, and a lively main section, allego molto con brio. The swift string figure that runs through it was probably what caused William F. Apthorp to call it 'a companion piece to Mozart's Overture to *Figaro.*' When the early biographers of Beethoven reproached him with having written an overture in a gay and transparent style on so serious a subject they surely took too little account of what was expected in this species of divertissement. There follows without pause the Introduction to Act I, which is subtitled 'La Tempesta.'

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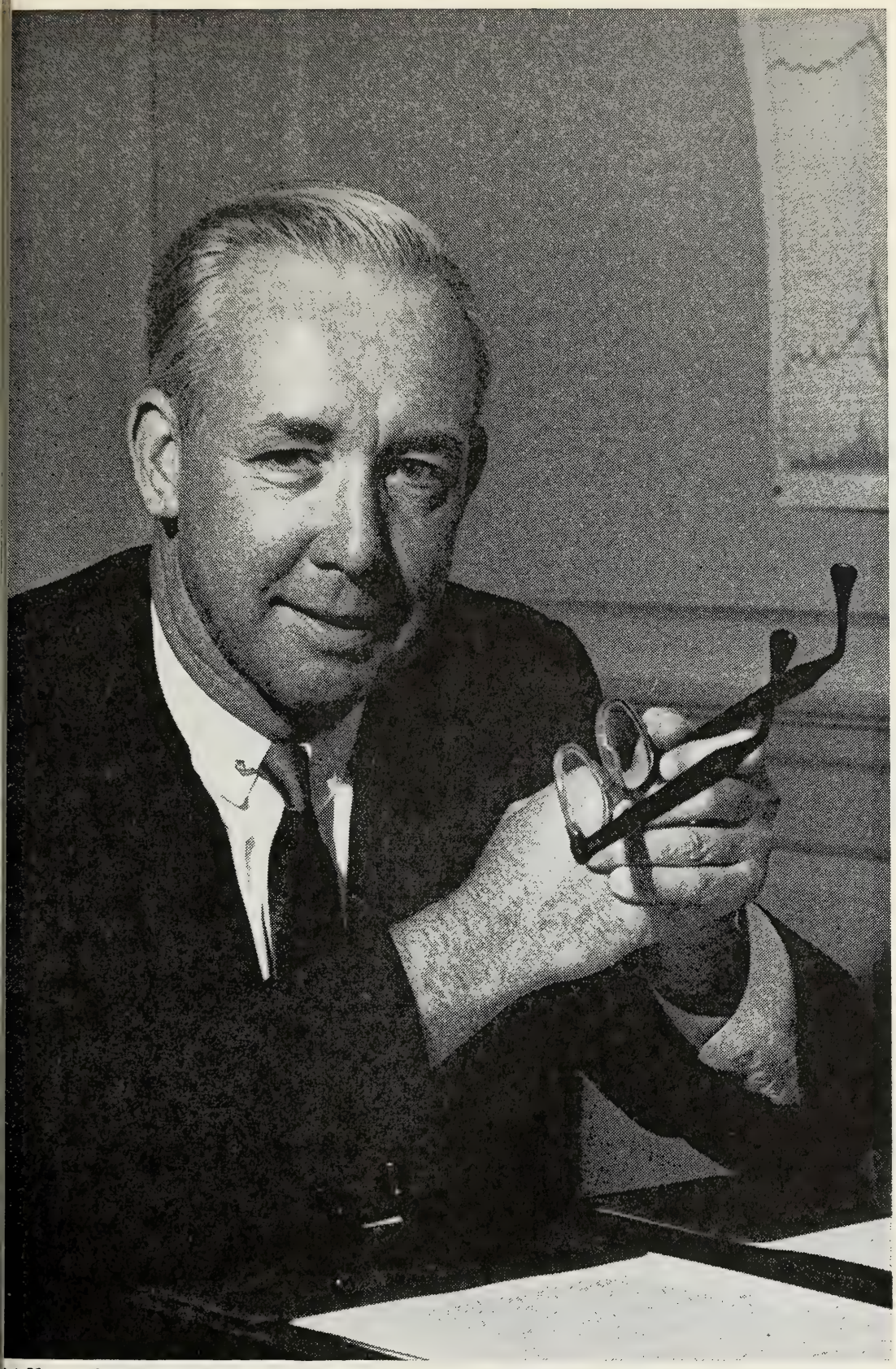
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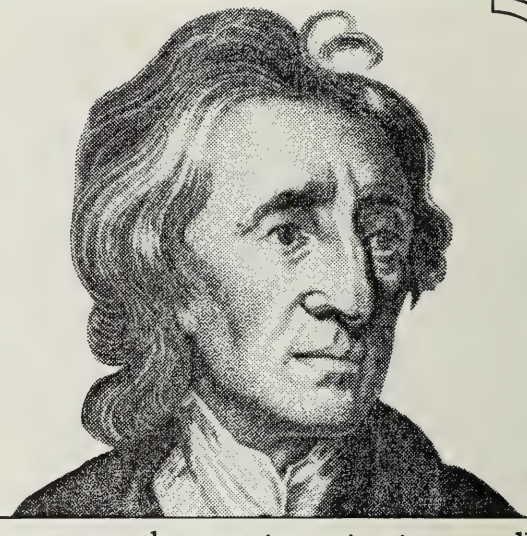
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The Adagio here played is the fifth number, and opened Act II in the stage production (after a few bars andante). It begins with chords for the harp, a curiosity in that this instrument appears nowhere else in Beethoven's music. The winds have the introductory matter over a light string pedal. The solo cello brings in the Andante quasi allegretto with a cadenza, and returns several times as a connecting voice.

The sixteenth and last movement is a series of short variations on the theme familiar in the finale of the *Eroica* Symphony. The theme is identical, but the variations different. The theme must have been a favorite one with Beethoven, for he used it four times in all; in a contradance, in the *Variations and Fugue* for piano solo op. 35 (1802) and in the *Eroica* (1804). Since the date of the contradance is not known, it is impossible to tell whether its use in *Prometheus* (composed in 1800) was the first. There is another theme (in G major) which likewise appears as a contradance (no. 11 in the same set of 12, without opus number). *Prometheus* ends with a brilliant allegro molto and a presto.

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ARNOLD SCHOENBERG

Concerto for Piano and Orchestra op. 42

by Michael Steinberg

Arnold Schoenberg was born in Vienna on 13 September 1874, and died in Brentwood, California, on 13 July 1951. He began to sketch his Piano Concerto in July 1942 and completed the score on 30 December of that year. The first performance was given 6 February 1944 by Edward Steuermann, Leopold Stokowski conducting the N.B.C. Symphony. The first Boston performance was given in Jordan Hall, 20 October 1965, by Margaret Kitchin, Frederik Prausnitz conducting the New England Conservatory Symphony Orchestra.

The instrumentation: flutes, oboes, clarinets, and bassoons in pairs (second flute doubling piccolo), 4 horns, two trumpets, 3 trombones, tuba, timpani, bells, gong, cymbal, xylophone, bass drum, snare drum, normal strings, and solo piano. The Concerto is dedicated to Henry Clay Shriver.

In *The Memoirs of an Amnesiac,* his second book of reminiscences and what not, Oscar Levant recalls how, after achieving 'a certain fame and notoriety,' he asked Arnold Schoenberg, who had been his composition teacher for a while and with whom, in an edgy sort of way, he was on

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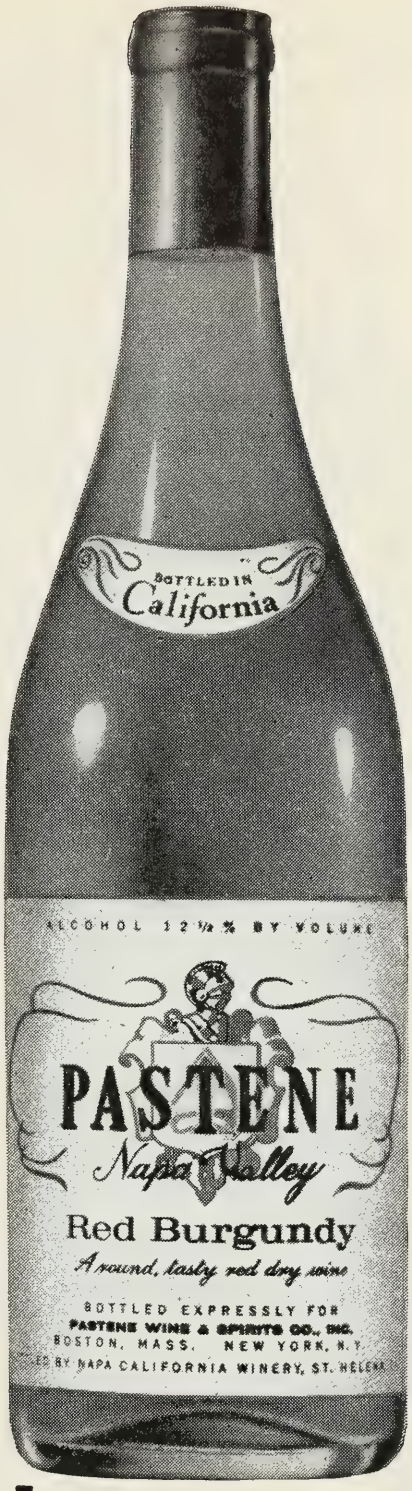
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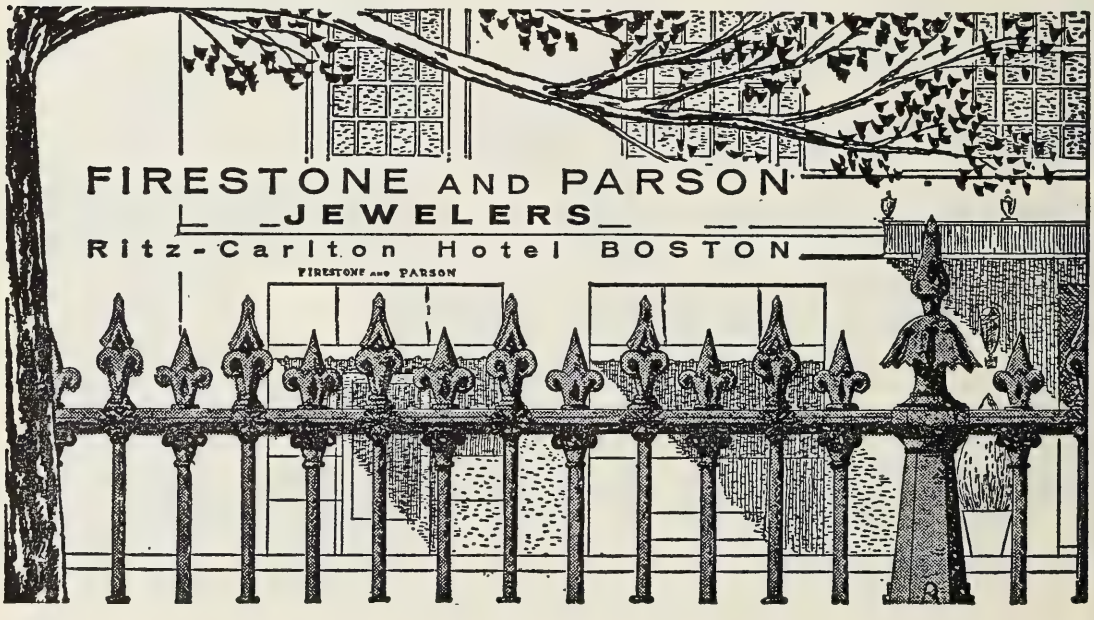
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rather friendly terms, to write him 'a slight piano piece.' Levant gave him a payment and reports that Schoenberg was delighted.

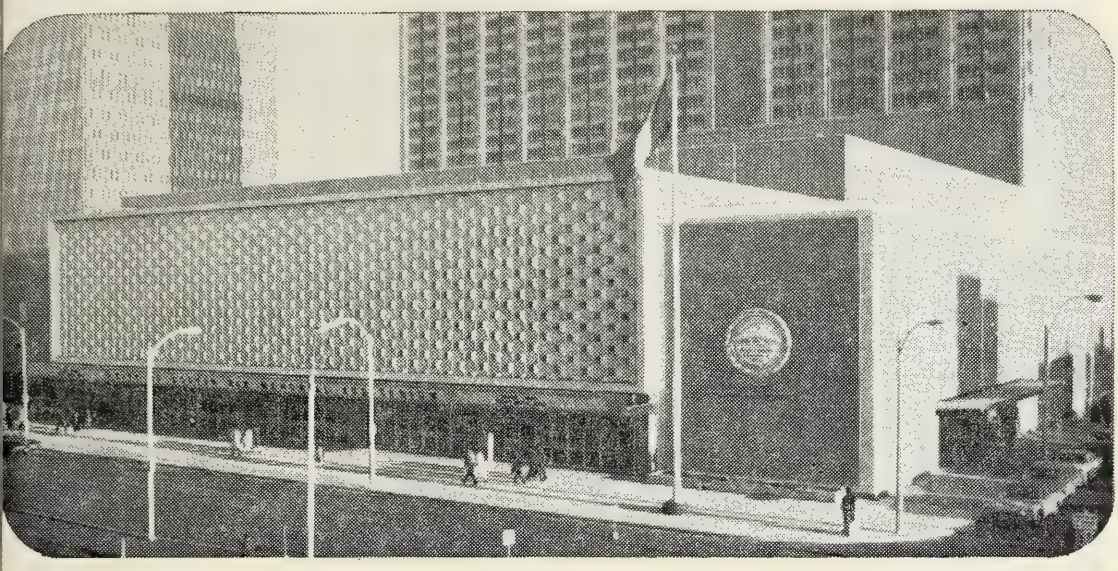
His account continues: 'When I returned to New York there was correspondence and suddenly this small piano piece burned feverishly in Schoenberg's mind and he decided to write a piano concerto. He sent me some early sketches and it is possible that in the main row of tones my name or initials were involved. However, I wasn't prepared for a piano concerto and in the meantime Hans (sic) Eisler assumed the role of negotiator for Schoenberg. Among other things, the fee grew to a vast sum for which, as the dedicatee, I was promised immortality.'

For personal, but not financial, reasons, Levant came to find the venture oppressive, and withdrew from it. There is, however, a postscript to his story: at a meeting with Schoenberg several years later, Levant 'in a spasm of good will said, "I owe you some money." [Schoenberg] nodded in agreement and I gave him a check. He was very cheerful about the whole thing. I didn't really owe him any money – it was just an excuse to ameliorate the old situation.'

1942, the year of the Piano Concerto and also of his setting of Byron's *Ode to Napoleon,* is late in Schoenberg's career. *Verklaerte Nacht,* which remains his most played piece, was written in 1899. The Chamber Symphony op. 9, the String Quartet no. 2, his Stefan George song cycle *Das Buch der haengenden Gaerten,* the Five Pieces for Orchestra, *Erwartung,* and *Pierrot lunaire,* all come from the period 1906–13. The Serenade, the Wind Quintet, the Suite op. 29, the Variations for Orchestra, the comic opera *Von Heute auf Morgen,* were composed in the twenties. The thirties began with the two completed acts of *Moses und Aron,* and that was also the decade in which Schoenberg wrote two other works of the greatest importance, the Violin Concerto and the String Quartet no. 4. The major works to follow the Piano Concerto are the String Trio, *A Survivor from Warsaw,* and the Phantasy for Violin.



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In his early years, Schoenberg lived in Vienna and Berlin. In 1933 he was, as a Jew, dismissed from his position at the Prussian Academy of the Arts, and on 25 October that year he came to Boston with his family. He taught at the now defunct Malkin Conservatory and lived at the Pelham Hall apartments, 1284 Beacon Street, Brookline. He conducted a performance of his symphonic poem *Pelleas und Melisande,* with the Boston Symphony, though illness kept him from the scheduled repeat performance. His health was never strong – he suffered from asthma all his life – and the climate here affected him particularly badly. Fear of further Northern winters led him to decline offers from Juilliard and the Chicago Musical College, and in 1935, he moved to Los Angeles, first teaching at the University of Southern California and privately, and then, until his mandatory retirement in 1944, at U.C.L.A. The Schoenbergs built a house in Brentwood Park in 1936 and became United States citizens in 1941. Schoenberg never went back to Europe. He toyed with the idea of returning for his 75th birthday celebrations, but by then he was too ill. In the anniversary year, 1949, Vienna, whose smug and arch-conservative musical establishment had hated and rejected his work, now that it was safe, bestowed the freedom of the city on him.



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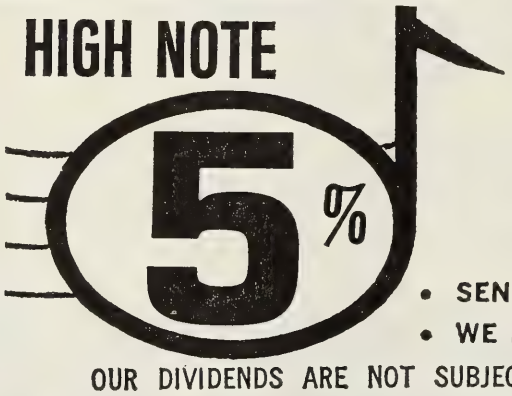
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Like all of Schoenberg's main works from 1923 on, the Piano Concerto is composed with the 12-tone technique. Schoenberg himself, incidentally, is the author of the suggestion that the presence of this method is a criterion for determining whether a work is one of his main ones, obviously, though, referring only to the post-1923 pieces. The method, anticipated in parts of the Five Pieces for Piano op. 23, and the Serenade op. 24 (both completed 1923), then fully explored and consistently used in the Suite for Piano op. 25 (1923) and the Wind Quintet op. 26 (1924), involves referring all of a work's compositional activity, at least as much of it as has to do with the choice of pitches, to a particular ordering of the twelve notes of the chromatic scale, such an ordering being generally called the row, or, more learnedly, the series or the set. Rows have properties or characteristics of their own, for instance the sequence of minor and major triads spelled out by the one in the Berg Violin Concerto, or the nice symmetry of semitones and minor thirds in the one of Webern's Variations for Orchestra (to be heard later this season), and the composer wishes to exploit these properties — he needs them, if you will — for the working out of his composition. His choice of a particular ordering is personal, therefore, but not arbitrary.

The row may, as well as being a matrix, be a theme in the quite familiar sense as well. It is in Schoenberg's Piano Concerto. The first thing you hear is the piano alone playing a lyric melody in a gentle waltz tempo. Like several hundred other melodies you will hear during the course of the season, it begins with a phrase of eight measures, twice four. In the eighth measure, the orchestra inserts a soft,

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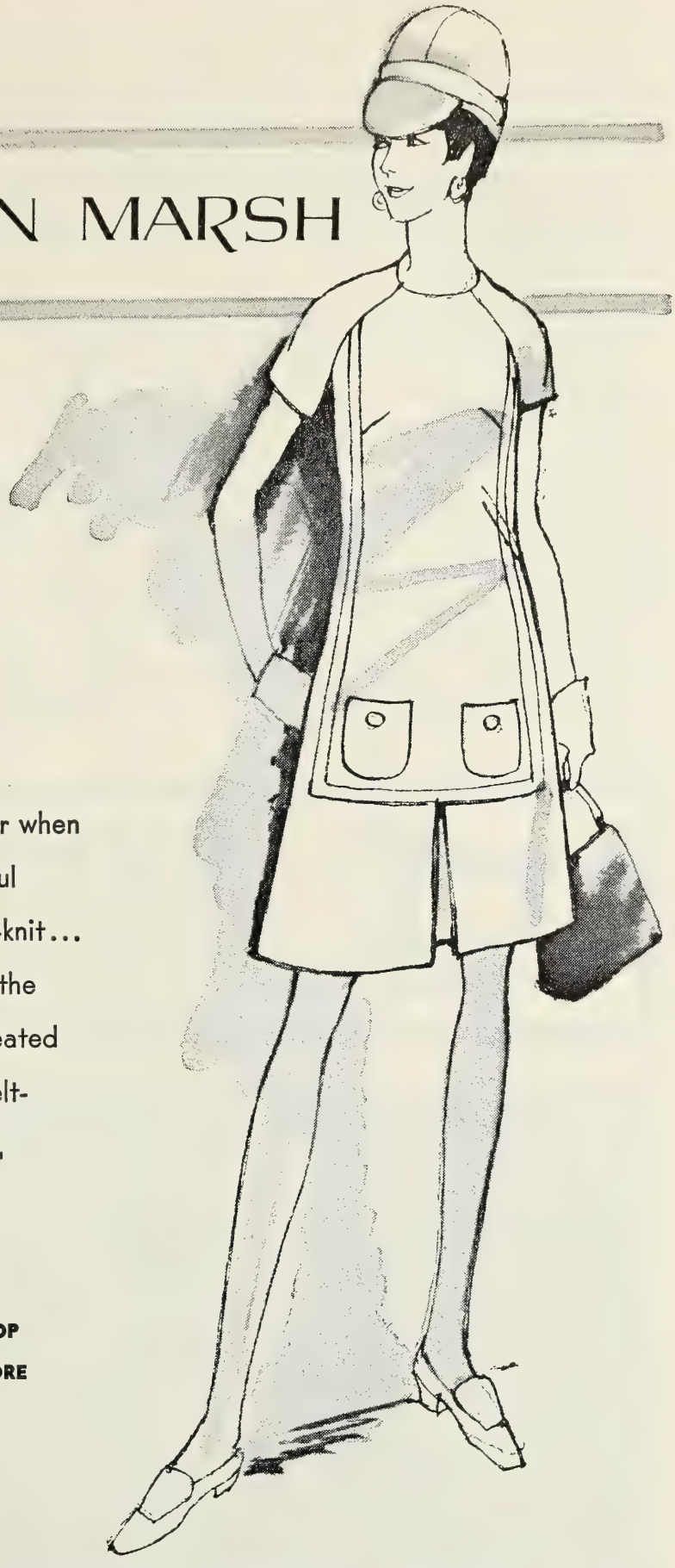
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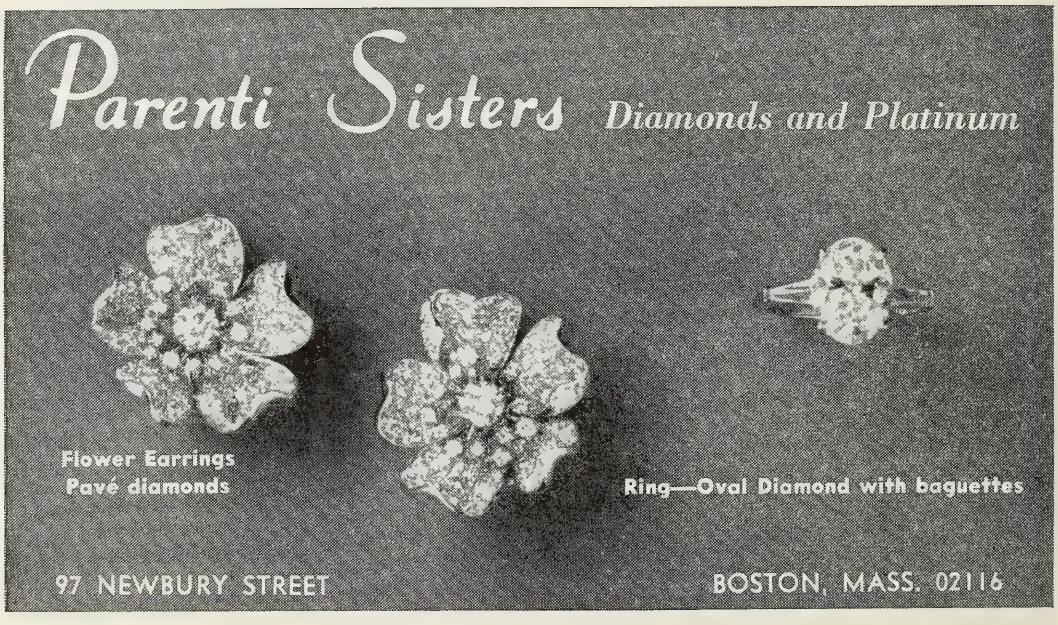
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three-note punctuation mark. The piano melody up to that point is a statement of the row: everything that happens thereafter is an outgrowth of those pitches and the pattern of intervals they define. The row for the Piano Concerto is E♭ – B♭ – D – F – E – C – F♯ – A♭ – D♭ – A – B – G, and, by the way, I find no trace of Oscar Levant's name in it. The Schoenberg circle did go for a certain amount of Schumannesque musical cryptography, but this Concerto appears not to be an example.

But back to the music. The opening piano melody is expansive, and characteristically it is generated by self-variation; that is, its continuing phrases consist, each, of the same line as the first, but inverted (with each downward step of the original replaced by an upward one of the same size, and vice versa), in retrograde (think of Serutan), or in retrograde inversion (subject to both operations at once). Characteristic, too, is the placement in that melody of the first orchestral punctuation mark referred to earlier. Examples of piano concertos that begin with the unaccompanied solo instrument are rare – no doubt because of the Beethoven Fourth – and the listener is likely to anticipate the first orchestral entrance with special attention. That entrance, as we have already seen, is strategically placed at a structurally vital point, the end of the explicit statement of the musical shape that will be the source for the entire work. As the piano melody expands, orchestral punctuations occur more frequently. They become a little less reticent, to the





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point even that for four measures the clarinet plays the melody along with the piano; the sonorous delicacy, however, of the initial three-note punctuation — clarinet, violas, and cellos only — is typical of the orchestral texture throughout the Piano Concerto as, indeed, of Schoenberg's music generally. His ear was remarkably fastidious, and like Mahler, he treated the large orchestra as a pool that made diverse chamber combinations available in a continuing, kaleidoscopic variation procedure.

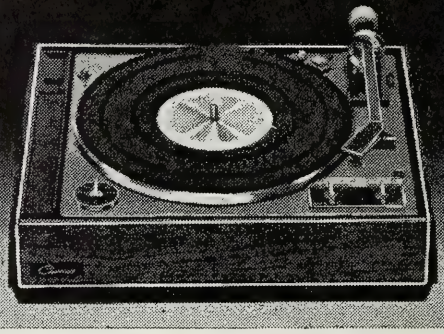
As for the further course of the first movement, Schoenberg outlined it in a handwritten note in the holograph near the end of the piano melody: 'repeated in orchestra, piano adds a countermelody, this countermelody is repeated in orchestra, piano adds a second countermelody, all three together.' Apropos of Schoenberg's glosses, there is an amusing one, all but one word in English, at measure 117, about two-thirds through the first movement: '13 mal 9 = 117!!! It costs two days to find out, what wrong. A great error in construction at measure 13 x 9 = 117.' The Concerto altogether is laid out in four movements to be played without pause: the lyric first movement is followed by an energetic, even aggressive, scherzo; then comes a great Adagio, including both a cadenza for the piano and the one extended passage in the work for orchestra only; and finally there is a rondo whose central episode is a set of three variations on the theme of the



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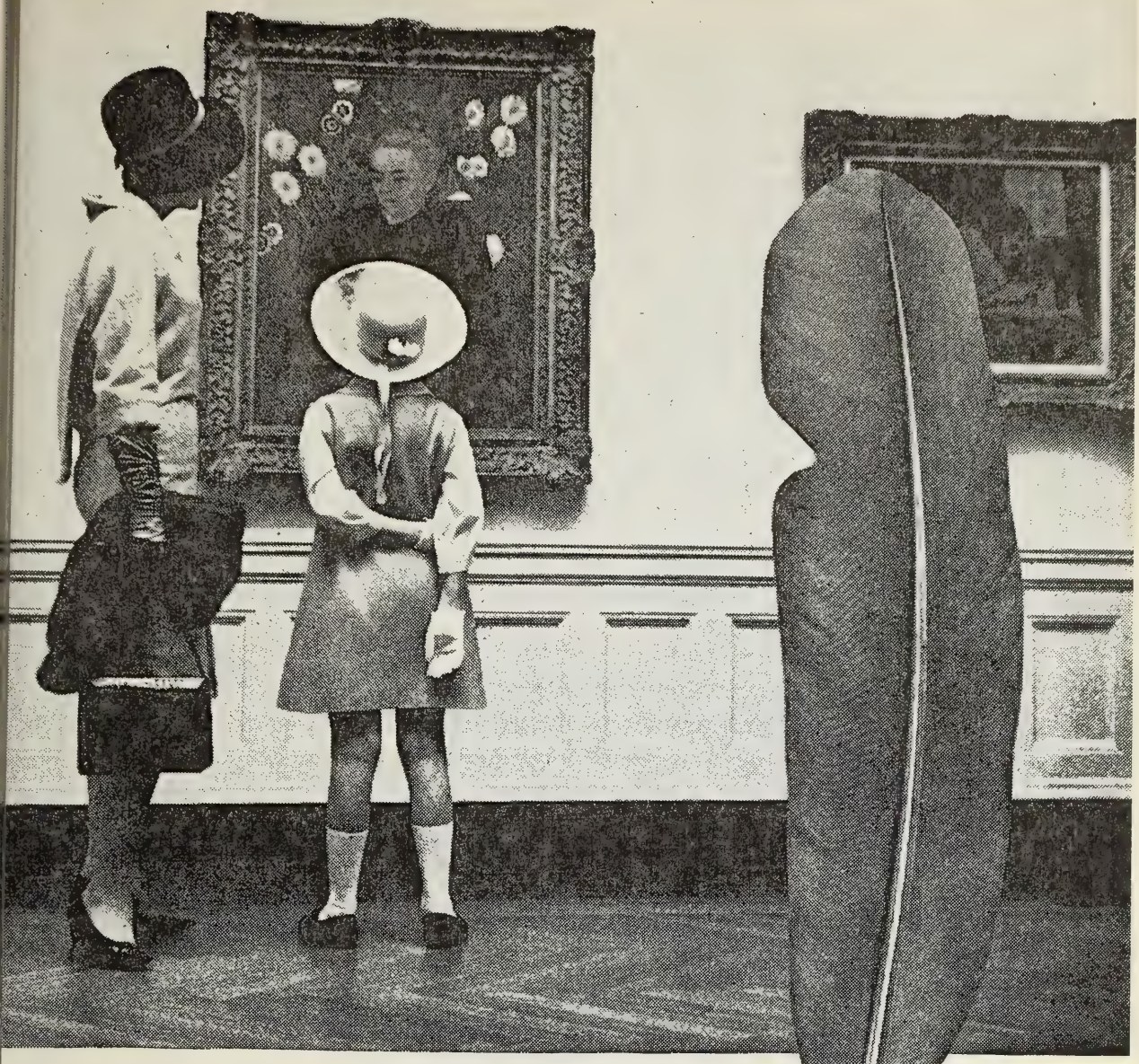
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Adagio. In the form of an explanatory note evidently intended for Oscar Levant, Schoenberg paraphrased into English the events of his Piano Concerto in terms that perhaps seem a bit quaint, but which, in their concern with meaning, are not altogether surprising from a man who, in his own metaphor, was not as much concerned with the Chinese philosopher's speaking Chinese as with wanting to know what he says:

> Life was so easy
> Suddendly (sic) hatred broke out (Presto)
> A grave situation was created (Adagio).
> But life goes on (Rondo)

Michael Steinberg, who has been Music Critic of The Boston Globe *since January 1964, was born in Germany in 1928 and trained as a musicologist at Princeton and in Italy. He taught at Hunter College, Smith College and Brandeis University, and from 1957 to 1964 was head of the music history department at the Manhattan School of Music. He has written for* The New York Times, The Saturday Review, High Fidelity, *and contributed to musical and scholarly journals in America and Europe.*

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ROBERT SCHUMANN

Symphony no. 2 in C major op. 61

by Eric Sams

Schumann was born at Zwickau on 8 June 1810 and died at Endenich on 29 July 1856. Felix Mendelssohn conducted the first performance at the Gewandhaus Concerts in Leipzig on 5 November 1846. The first performances by the Boston Symphony Orchestra were conducted by George Henschel on 30 and 31 December 1881; the symphony was most recently played in this series on 17 and 18 December 1965 with Erich Leinsdorf conducting.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

Schumann's genius, perhaps more directly than that of any other composer, transformed into sound-symbols his own personal knowledge of the life of feeling. Any medium or genre of music would have sufficed for this purpose; but as a young pianist-composer he naturally chose the medium that lay under his hand. And so for ten years he wrote lyric piano pieces.

Most of them were the embodiment in music (including actual musical themes) of his love and longing for Clara Wieck. In 1840 he finally married Clara after bitter opposition from her father and the consequent nerve-racking delay. In that year a new voice was added to his music: he wrote only vocal works, mainly love-songs. In the year following his paean of praise and thanksgiving reached symphonic heights; and all his music was orchestral. First there came the 'Spring'

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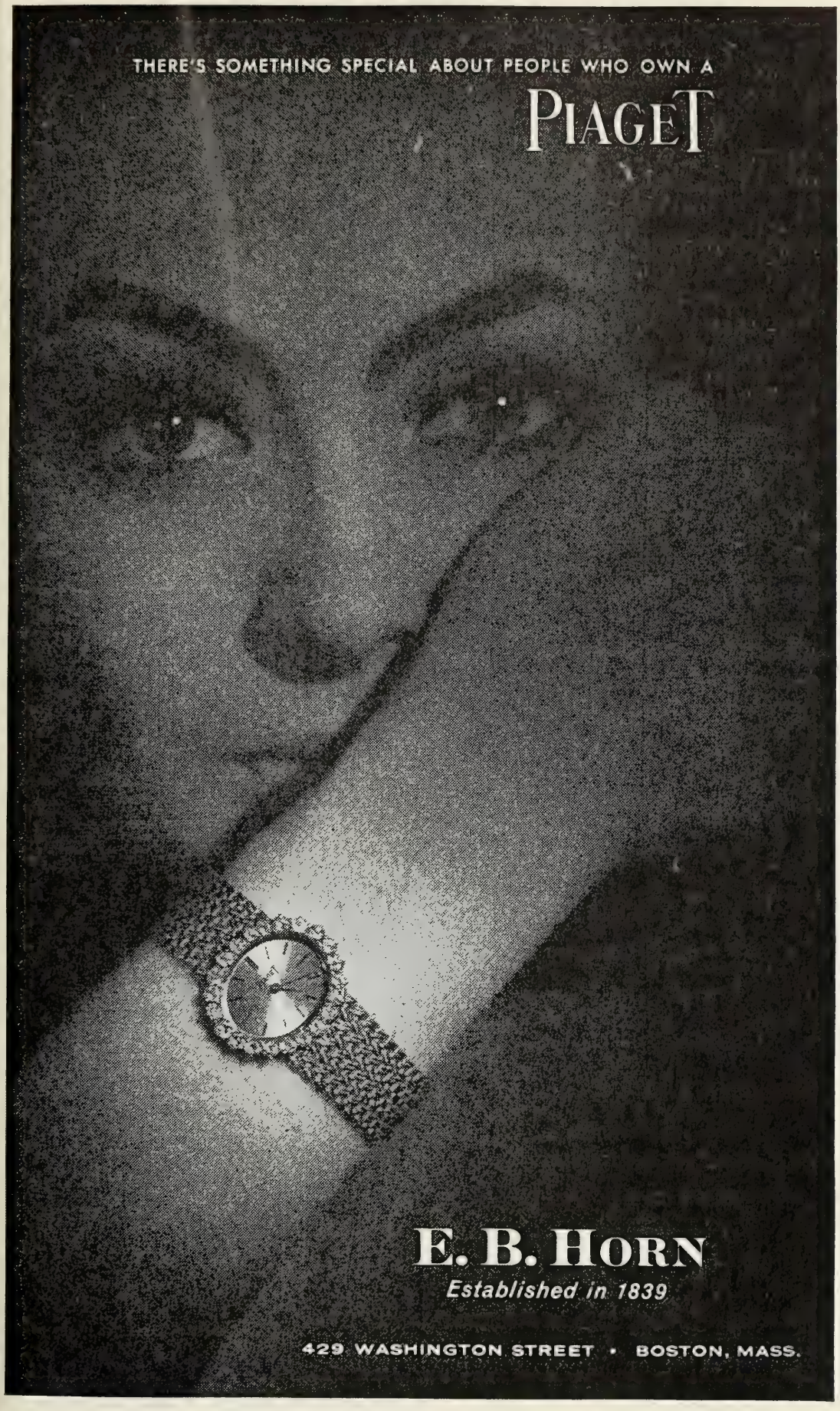
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symphony, already sketched in winter, which opens with the trumpet prophecying renaissance at a new level of experience and achievement. Then in the same ebullient vein came the *Overture, Scherzo and Finale,* and most of what later became the Piano Concerto. There followed another symphony, of which Schumann had predicted that it would be called 'Clara,' and that in it he would depict his young wife; this was the D minor (not published until many years later) which is fashioned entire from the themes associated with Clara. By the end of the year this wave of orchestral music had spent itself in sketches for a C minor symphony, most of which was never heard of again.

The next year was again devoted to one particular genre, this time chamber music; the three string quartets, the piano quintet and quartet, and material later used in a piano trio, were all composed in 1842. With similar singlemindedness Schumann in 1843 concentrated on his oratorio *Paradise and the Peri.*

But this continual process of change and development was a numbing strain. He became overtired, irritable, anxious. His temperament had always been chequered in bright and dark, either in creative frenzy or in silent despair; and now the dark side began to dominate.

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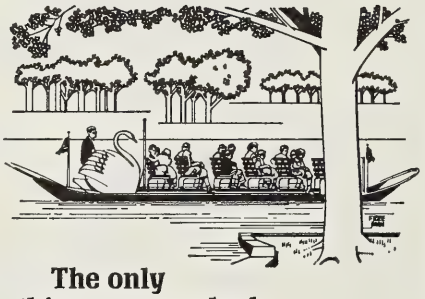
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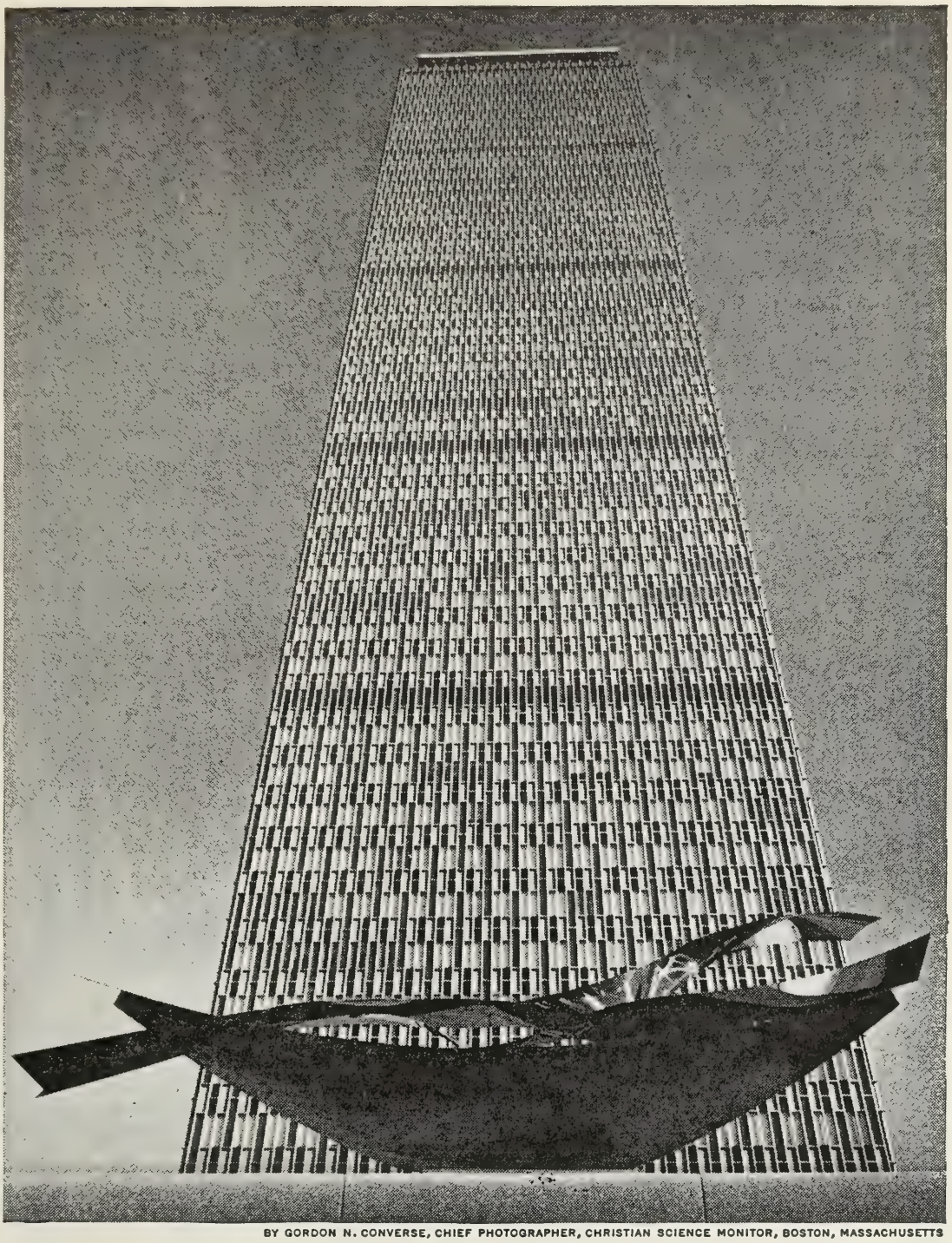
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So in 1844 his only medium of expression was silence. During a concert tour with his wife he broke down, with fits of weeping, giddy attacks, and other ominous signs. By August he was suffering from total nervous collapse. The depressed state lasted, with intermissions, until late in 1846. Some sketching and revision he found possible, but he wrote little new music of any consequence.

Yet it was in this inauspicious period, towards the lowest point of the pendulum's downswing, that the idea of the C major symphony began to take shape. As it happens, we know just what this idea was, and when. In September 1845 we find Schumann writing to his admired friend Mendelssohn: 'For some days now there has been a mighty drumming and trumpeting in my mind (trumpets in C); I can't think what will come of it.'

By the end of that year the whole symphony was complete in sketch form. But in Schumann's depressed state the orchestration (a quite separate process in his normal method of composing) took much longer. For him the abstract musical idea, not the actual sonority or timbre, was the vital thing; and in any event he had had very little training in the highly specialized techniques of instrumentation. For such reasons many conductors (such as Mahler and Weingartner, and in our own

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day Erich Leinsdorf) have made a practice, for the sake of the music, of rescoring and retouching. Indeed it seems very likely that Mendelssohn, Schumann's very first conductor, had tactfully helped him in this way.

It was Mendelssohn who gave the first performance of this symphony, in November 1846. It was coolly received. As if in extenuation, Schumann explained to a friend that the music had been written at a time when he was still very ill physically; he felt that the first movement in particular embodied and symbolized the spirit of resistance by which he sought to combat his condition. He later described the symphony to one interested music director as 'rather aggressive.' To another he commented 'I wrote it in December 1845 still half ill; no doubt that can be heard from the music. Not until the last movement was written did I begin to feel better; and by the time the work was completed there was in fact real improvement. But otherwise it reminds me of dark days.'

However, this highly personal impression of illness in the music is hard for listeners to substantiate. Schumann himself in more cheerful moods was not so displeased with his symphony; he confided to a friend that he thought it a success, indeed 'a veritable Jupiter,' referring no doubt not only to the key but also the scale of the symphony. In his moods of depression, Schumann was usually incapable of writing anything at all, let alone music so vital and memorable as this. Since no composer was ever more thrifty with his musical material, it seems possible that some of its ideas were taken over from the C minor symphony sketches

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of 1841. Many of its themes are closely akin to those Schumann had used in the D minor symphony of that year to express his feelings of unworthiness and homage for one whose courage and devotion were to sustain him in even darker days. Here at the beginning of the C major symphony too the 'Clara' themes are all brooding tenderness. Over them the trumpets sound no note of triumph, but rather express a modest hope; not to fight back, nor even to turn at bay, but just to rally and stand — for the sake of wife and family not to yield to despair. From this dark opening the music slowly emerges blinking into the light.

This is not to suggest that Schumann's work is program music in the ordinary sense. But it is true that by far the greater part of his output is associated with words, whether as texts, titles, or known ideas; and so we have some indication of the kinds of symbolic meaning he attached to various kinds of musical expression. Thus the jerky rhythms and climbing themes of the first movement suggest feelings of manly resolve, while the scherzo has rhythms and phrases associated with the ideas of children, games and springtime. The beautiful slow movement (unusually placed third instead of second, for greater contrast) is the music of the angel in the house; a portrait drawn in adoring melodic lines, decorated by a Romantic imagery of violins soaring and trilling, and colored with somber undertones of regret, even remorse. The last movement has an air of triumph, yet at the same time of restraint. Again the trumpet-calls suggest not so much

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victory as deliverance from tribulation, as if they were the signal for the release from bondage of another Florestan. In this movement too we hear a further reference to Beethoven, this time his song cycle *An die ferne Geliebte,* one of Schumann's favorite melodic allusions to his love for Clara. And throughout the symphony we are subconsciously reminded of other composers: Schubert, Mendelssohn, Weber, Mozart, even Bach.

Knowing Schumann, one would be rash to assume that these echoes, however vague, are insignificant or unintentional. They were all an integral part of his life, and therefore have their share in his expression of a beleaguered world in which Clara and music were his only ramparts. In listening to this great symphony we may recall that in only ten more years even those ramparts were to fail him against the onslaught of renewed illness that took first his reason and then his life; but left his best music untouched.

© Eric Sans

Eric Sams, author of The Songs of Hugo Wolf, *is engaged at present in a study of Schumann's songs. He has also written a fascinating pair of articles about Schumann's consuming interest in cipher and its close relation to his composition, which appeared in* The Musical Times *in August 1965 and May 1966. Subscribers who are interested in this side of Schumann's character are strongly recommended to read Mr Sams' articles.*

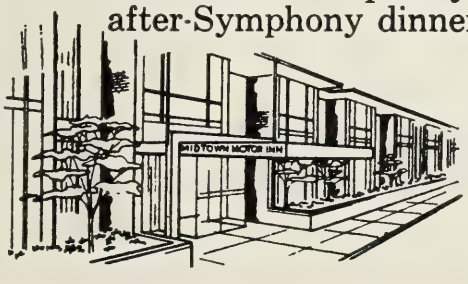


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by Peter Heyworth

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As the dust of time settles over the first half of the twentieth century, it becomes increasingly clear that the two composers who dominated that period were Schoenberg and Stravinsky. But whereas most of Stravinsky's works have now broken out of the hothouse category of 'contemporary music' and forced their way into ordinary concert programs, Schoenberg remains relatively little performed. True, he is no longer subjected to the abuse that senior critics used to dole out with monotonous regularity less than a decade ago. But it is only necessary to compare the formidable amount of Stravinsky available on record with the relatively modest number of Schoenberg recordings to see how far he still is from winning widespread appreciation.

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All sorts of reasons have been given for this failure of Schoenberg to break out to a wide audience. During his lifetime his paranoid personality, which collected enemies and nursed feuds with terrifying pertinacity, certainly did little to help the cause of his music. The dodecaphonic method of composition, which he evolved in the years immediately after the first World War, met with such fanatical opposition that for a long time reaction to Schoenberg's music itself was entirely obscured by the academic question of whether one were for or against serialism. And then the pre-dodecaphonic scores of the years before 1914 seemed to explore such a strange and terrifying underworld of the human psyche that they inevitably provoked a psychological as well as musical resistance.

No doubt all these matters played a part in blocking appreciation of Schoenberg's music, but I don't myself believe that any of them would have been able to do so had not the music itself been so complex. There is a tendency today to dismiss the difficulty most of us have in getting to grips with new music as nothing more than the difficulty of adjusting our ears to something new. That may be true so far as some composers are concerned; for instance, Luigi Nono's music sounds and is fiercely modern, but inasmuch as it is also often extremely simple, one need only get one's ear tuned to his wavelength to perceive what it is about. But this is not true of Schoenberg's music. He had a



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uniquely complex and elaborate creative character; he had a rich imagination and a powerful and drastic intellect. As a result, his music is almost always both complicated and intense, and no useful purpose is served in pretending that it is really quite easy to understand. On the contrary, the true parallels lie with late Beethoven or with Bach's instrumental music, and no one pretends that full comprehension of the C sharp minor Quartet or the *Goldberg Variations* can be had for the asking.

But there is another reason why Schoenberg's music makes slow headway. Bach and Beethoven inherited a musical language adequate to their purposes, or capable of being extended to accommodate their profoundest ideas. Schoenberg inherited a language (or at any rate a grammar) on the brink of disintegration. This has been said so often that we have perhaps forgotten what it involved. Imagine a writer who found that English would not bear the strain of what he had to say, and who as a result had to devise a new verbal grammar. Naturally, the difficulties in communication would be immense. So they have proved in Schoenberg's case.

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But why did Schoenberg feel obliged to undertake the destruction of the musical grammar he inherited? Certainly it was not because he was a born revolutionary or a man who wanted to startle the world with some new wonder. On the contrary, a part of Schoenberg's complex character was throughout his life intensely conservative, he was scathing about much of the overclever *Modernismus* fashionable in the Twenties, and he was a fanatical admirer of his great predecessors, Bach, Mozart, Beethoven, Brahms and Wagner. No, Schoenberg's difficulties stemmed essentially from what his immensely powerful mind and imagination wanted to express. It is in the struggle for expression that language is forged, fashioned and extended. Since the language of chromaticism Schoenberg inherited had already been driven (by Wagner in *Tristan*) almost as far as it would go, there was insufficient elasticity left for the further push forward which his expressive needs required. Here, then, is the crux of why after so many years Schoenberg remains so difficult to understand: that elaborate and drastic creativity was virtually obliged to devise a new grammar to express what he had to say. The thought is complex, the language is new.

The difficulties that sprang from all this, were, and are, by no means confined to the listener, however; for many years few musicians understood what Schoenberg was about well enough to be able to perform his music convincingly. Or if by any chance they could do so, then the odds were that there would be insufficient rehearsal time to get it right. As a result, the cause of Schoenberg's music has again and again been set back by performances that have, quite literally, been incomprehensible. The blind cannot lead the blind.

This is where the gramophone comes in. On the whole it is the musicians who understand and love Schoenberg's music who record it, and

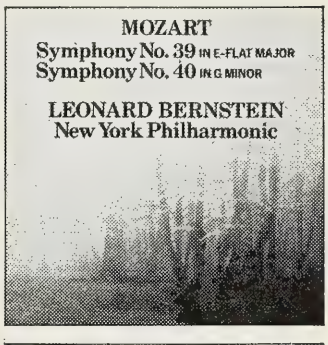
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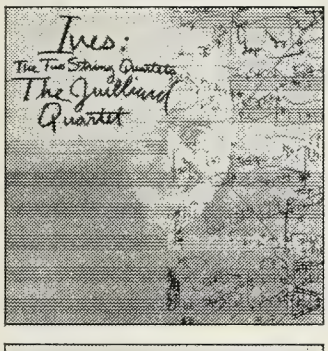
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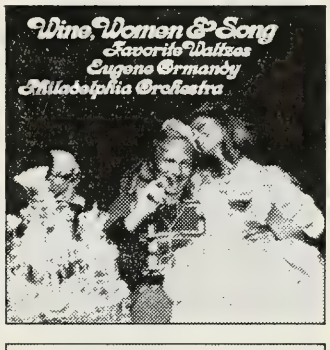
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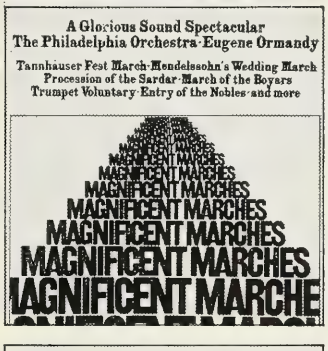




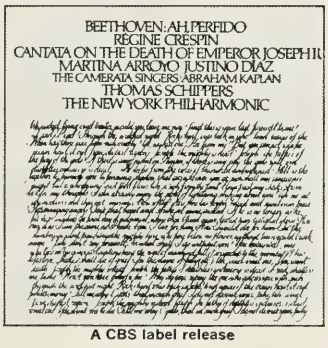


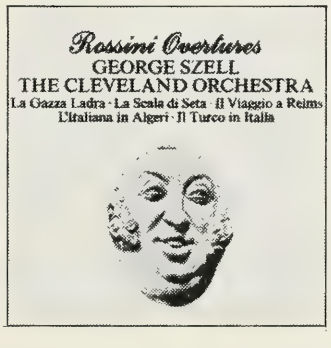












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there are now a number of recordings available that can claim to be, if not necessarily authentic, at any rate lucid and grammatical and therefore comprehensible. Furthermore a record obviously provides the possibility of repeated hearings, and in my experience this is the only way to come to grips with Schoenberg's music.

Wagner had been dead for only sixteen years when, in 1899, Schoenberg at the age of twenty-five produced his first major work. Superficially, *Verklärte Nacht* is very much a child of a period when the immense influence of Wagner still exercised an almost hypnotic effect on the young. Indeed, one might go further and say that in the extreme chromaticism of the harmonic language of this erotic tone poem one finds a truer child of *Tristan* than one does in Richard Strauss's symphonic poems or Mahler's symphonies. But the odd thing about *Verklärte Nacht* is that it was written for the singularly un-Wagnerian combination of a string sextet. Chamber music was *vieux jeu* in advanced circles at the turn of the century. Excitement centered on the latest effects of Strauss's lavish orchestration, and string quartets belonged to the sedate square world of that arch-reactionary, Brahms, who seemed to young men such as Hugo Wolf at once but a weary remnant of the past and an impediment to the future. This same Brahms, was, however, much admired by Schoenberg, who saw in him the true preserver of the great Viennese classical tradition of Haydn, Mozart and Beethoven. In turning to chamber music Schoenberg was deliberately attempting to weld a classical sense of architecture and of

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thematic development to an expressive world stemming from *Tristan*. In a real sense he was striving for a synthesis of the heritages of Brahms and Wagner.

Thus already in this very early work there is revealed the essential thing about Schoenberg: by the intensity of what he had to say he was pushed forward into the most extreme chromaticism, while at the same time he was forced by his equally intense sense of order and proportion to look backward for means of ordering the disruptive elements in that chromaticism. For as Schoenberg well realized, chromaticism was a waning asset. Heard against a firmly based tonality, a chromatic note (i.e., a note that does not belong to the key in which the music is written) had all the spice of an occasional four-letter word in polite society: it added tension and flavor. But naturally the more chromatic notes were used, the more their value, their ability to shock, declined. In *Tristan,* Wagner had used chromaticism consequentially, not just here and there but throughout the score, to produce music of unparalleled intensity and anguish. But composers who set about exploiting the new harmonic ground opened up in *Tristan* soon found it disappearing under their feet, for the simple reason that the exceptional chromatic notes became so frequent as to undermine the tonal language which made them exceptions (and hence so effective) in the first place.

This is the central crisis of modern music: around 1908 the resources of chromaticism had been exploited to a point where they had disrupted the whole grammar of tonality, on which the immense achievements of European music since the seventeenth century had been based. Appalled by the abyss before them, many composers, such as Strauss, moved backwards, while others tried to take harmonic side paths such as the use of folk songs (Bartók, Vaughan Williams) or neoclassicism of one kind or another (Stravinsky and Hindemith).

Only Schoenberg had the courage to push on, and his heroism was all the greater because he, more than any of his contemporaries, appreciated the immense achievements of tonality and the magnitude of the task of finding anything to put in its place.



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Indeed, at first he had nothing to offer in its stead except his own genius and somnambulist sense of direction. From the *Gurrelieder* – a huge and masterly essay in Wagnerian music drama which effectively disposes of the silly accusation that Schoenberg was a theoretician who devised a new system because he was incapable of using the old one – he pressed steadily forward in a series of works in which tonality grew steadily more tenuous. Finally, in 1908, with the Quartet no. 2 in F sharp minor, he wrote music that crossed the frontier and was without tonal ties. As I have said, Schoenberg was very well aware of the immensity of the implications of what he was doing. From henceforth he was on his own, there were no guiding ropes, no well-worn tracks, no precedents to help him when he faltered and the world jeered. For him there could now be only one rule: 'art comes of necessity'; and it was necessity of self-expression, of giving reality to the new sounds haunting his inner ear, that drove him forward on his solitary journey of exploration.

The fruits of this journey are some of the most extraordinary and disturbing works of art ever created. Because he still had no principle of order to put in place of tonality the scores of this period are either short or are settings of words that themselves dictate some sense of shape. In the first category come the Five Pieces for Orchestra, in the second the monodrama *Erwartung*. Both were written in 1909, and both seem to explore a nightmare world of the subconscious. Indeed this could be said of almost all Schoenberg's music of this period, of *Die glückliche Hand* (1913) and *Pierrot Lunaire* (1912). It is as though, having once cast off the conscious order of tonality, he found himself possessed of a new ability to explore the terrifying paths of the subconscious mind, which Freud at the same time was exploring by means of psychoanalysis. If the lurid expressionist frenzy of these works is not everyone's meat, there can be no question of their musical power and coherence.

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Mr Heyworth's article will be continued in the next program book. In the second part he suggests how best to listen to twelve-note music in order to enjoy it fully. Peter Heyworth succeeded Eric Blom as music critic of the London Observer, *and is one of England's most distinguished writers on music.*

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RITA BOUBOULIDI began her studies in Greece, her native country. She made her debut with the State Orchestra in Athens before leaving, in 1947, for the Conservatoire National in Paris with a scholarship from the French Government. Between 1950 and 1954 she studied with Edwin Fischer and Marguerite Long, and made her debut in 1953. She has toured extensively since then in Europe, Africa and the Soviet Union, and has played at various festivals, including that in Salzburg.

Rita Bouboulidi is a familiar radio artist in France, and has made recordings of music by Schumann and Brahms.

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Recordings of today's program

The music to the ballet *Prometheus* has been recorded complete by the Utah Symphony conducted by Maurice Abravenel on Vanguard. The Suite performed today will appear on a recording for RCA by the Boston Symphony Orchestra, which will be released next year.

Schoenberg's Piano Concerto is available in two versions: one by Alfred Brendel with the Southwest German Radio Symphony on Turnabout; the other by Claude Helffer with the Paris Radio Orchestra on Period.

There are several records of Schumann's Second Symphony: European versions include performances by Ernest Ansermet on London and Rafael Kubelik on DGG.

Radio Broadcasts

The Friday afternoon concerts at 2 p.m. are broadcast in stereo each week by WGBH-FM and its educational affiliates, WFCR in Amherst and WAMC in Albany, New York.

The Saturday evening concerts at 8.30 p.m. are broadcast by WCRB-AM and its affiliate WCRX in Springfield, by WGBH-FM, and in stereo by WCRB-FM and its affiliate WCRQ-FM in Providence. WCRB also broadcasts delayed transcriptions of the Orchestra's concerts on Thursdays at 9 p.m.

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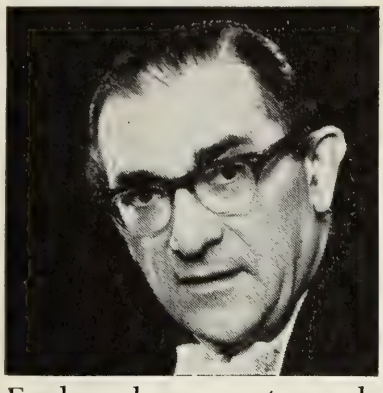
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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by more than $22,000.

The members of the Orchestra



Born in Cambridge, Massachusetts, HARRY ELLIS DICKSON graduated from Somerville High School, and from there went to the New England Conservatory. He won a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied violin and conducting. He joined the Boston Symphony Orchestra in 1938, but was busy before, and has been since, as a conductor. Many Boston audiences have seen him on the podium at Pops and Esplanade concerts, and at the Symphony Hall Youth concerts, which he founded in 1959.

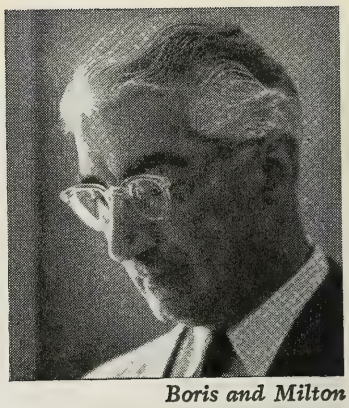
Harry Dickson leads the second violin section of the Boston Sinfonietta, and has been a member of the Boston Conservatory String Quartet. He owns a fine violin, made in Milan in 1755 by Jean Baptiste Guadignini. He collects stories about other musicians, especially his conducting colleagues, and has a gift for retelling them with devastating mimicry. Two years ago he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government.



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JAMES PAPPOUTSAKIS was born in Cairo, Egypt, of Greek parents. He came to the United States as a boy, and was educated at the Boston Latin School and the New England Conservatory. He studied flute with Georges Laurent, former principal flute of the Boston Symphony Orchestra. He joined the Boston Symphony in 1937 as assistant principal flute, and has also been principal flute of the Boston Pops since that time. He acted as principal when the Orchestra toured under Charles Munch to Japan and Australia, and was soloist with the Zimbler Sinfonietta on their tour to Central and South America.

James Pappoutsakis is a member of the Berkshire Woodwind Ensemble and of the faculties of the New England Conservatory, Boston University and the Longy School. During the last few years he has had eight Fulbright Scholarship winners among his students. His wife, a prize-winning graduate of the Paris Conservatory, was harpist with the Boston Symphony Orchestra under Serge Koussevitzky, and his brother is professor of music at the University of Vermont. His young daughter is at preparatory school and her current interests are art and drama.





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Tea in Concord





Mr and Mrs William B. Moses Jr. opened the season for the Council of Friends of the Boston Symphony Orchestra when they were hosts to the Friday afternoon Friends and subscribers from the Concord area. It was a delightful tea party, and in these beautiful surroundings Mrs Harris Fahnestock spoke of the Orchestra's plans for the season, while Mrs James H. Perkins answered the many interesting questions.

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Fourth Program

Friday afternoon 27 October at 2 o'clock
Saturday evening 28 October at 8.30

JORGE MESTER *guest conductor*

VERDI	I vespri Siciliani – Overture
STRAUSS	Don Quixote JULES ESKIN, BURTON FINE
RAVEL	Le tombeau de Couperin
BARTOK	Suite from The Miraculous Mandarin

Next week the Orchestra opens its season in Philharmonic Hall, New York, and gives concerts in Brooklyn and Newark. The next pair of concerts in this series will be on 27 and 28 October, not on the dates published in last week's program.

The talented young conductor Jorge Mester made his debut with the Orchestra at the Berkshire Festival this summer in a Mozart program. His appearance in two weeks' time will be his first with the Orchestra in Boston. Jorge Mester is beginning his first season as Music Director of the Louisville Symphony Orchestra, and has earned widespread fame for his conducting of the works of the reluctantly rediscovered composer P.D.Q. Bach.

Strauss' *Don Quixote,* which was last heard in this series four years ago, captures beautifully the elements of the bizarre and the eccentric, the fantasy and the reality of Cervantes' story, and portrays them in some of his most successful and attractive music.

After the first performance of *The Miraculous Mandarin* in Prague in the twenties there was a fight between Bartok's admirers and critics which lasted for a quarter of an hour. Reactions in Symphony Hall next week will doubtless be more staid, but the story of violence which Bartok has set in this pantomime is one as relevant today as it was forty years ago.

The concert will end at about 3.45 on Friday
and at about 10.15 on Saturday

Fifth Program

Friday afternoon 3 November at 2 o'clock
Saturday evening 4 November at 8.30

MOZART	Symphony no. 36 in C 'The Linz'
KRAFT	Concerto for percussion and orchestra
TCHAIKOVSKY	Violin concerto in D op. 35 ITZHAK PERLMAN

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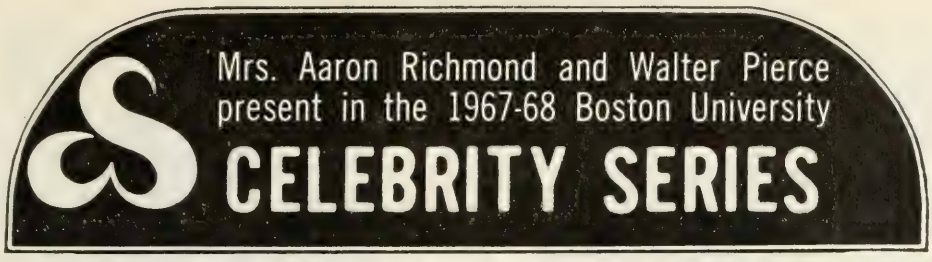
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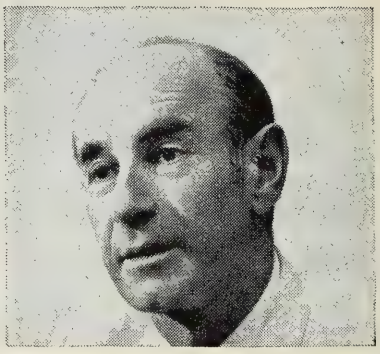
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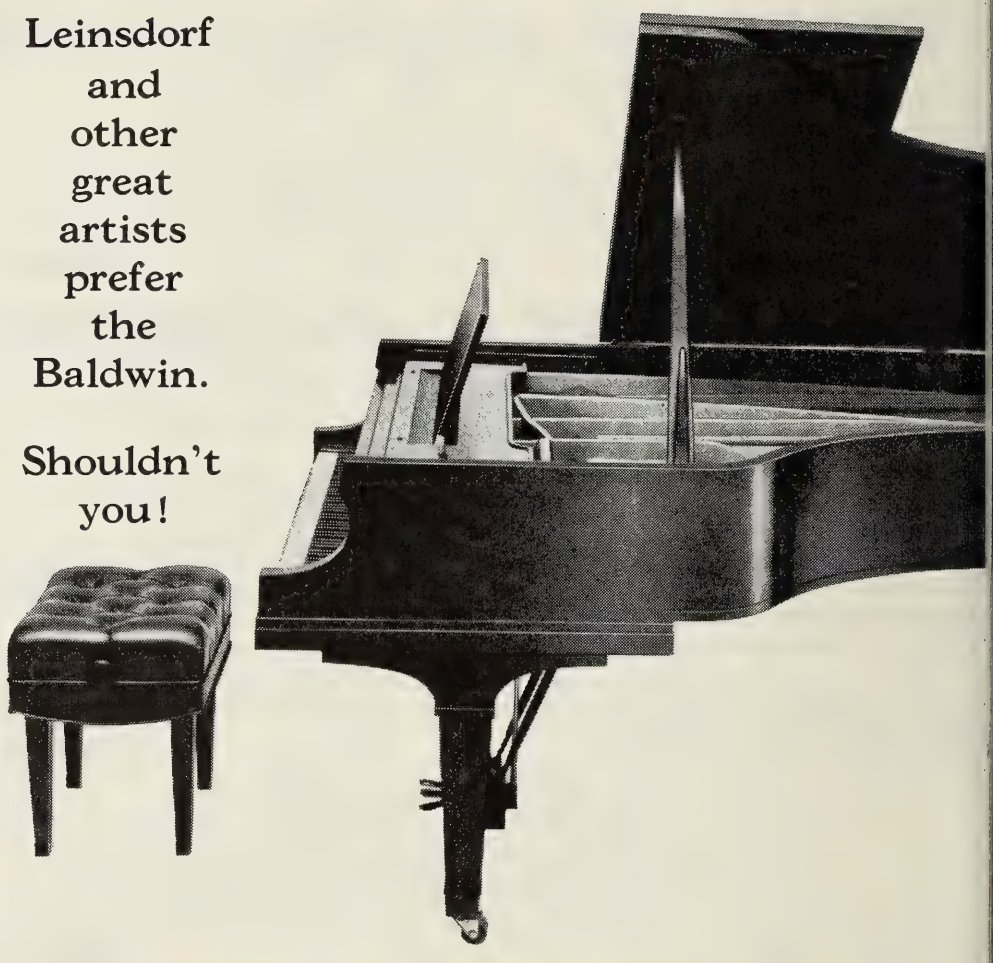
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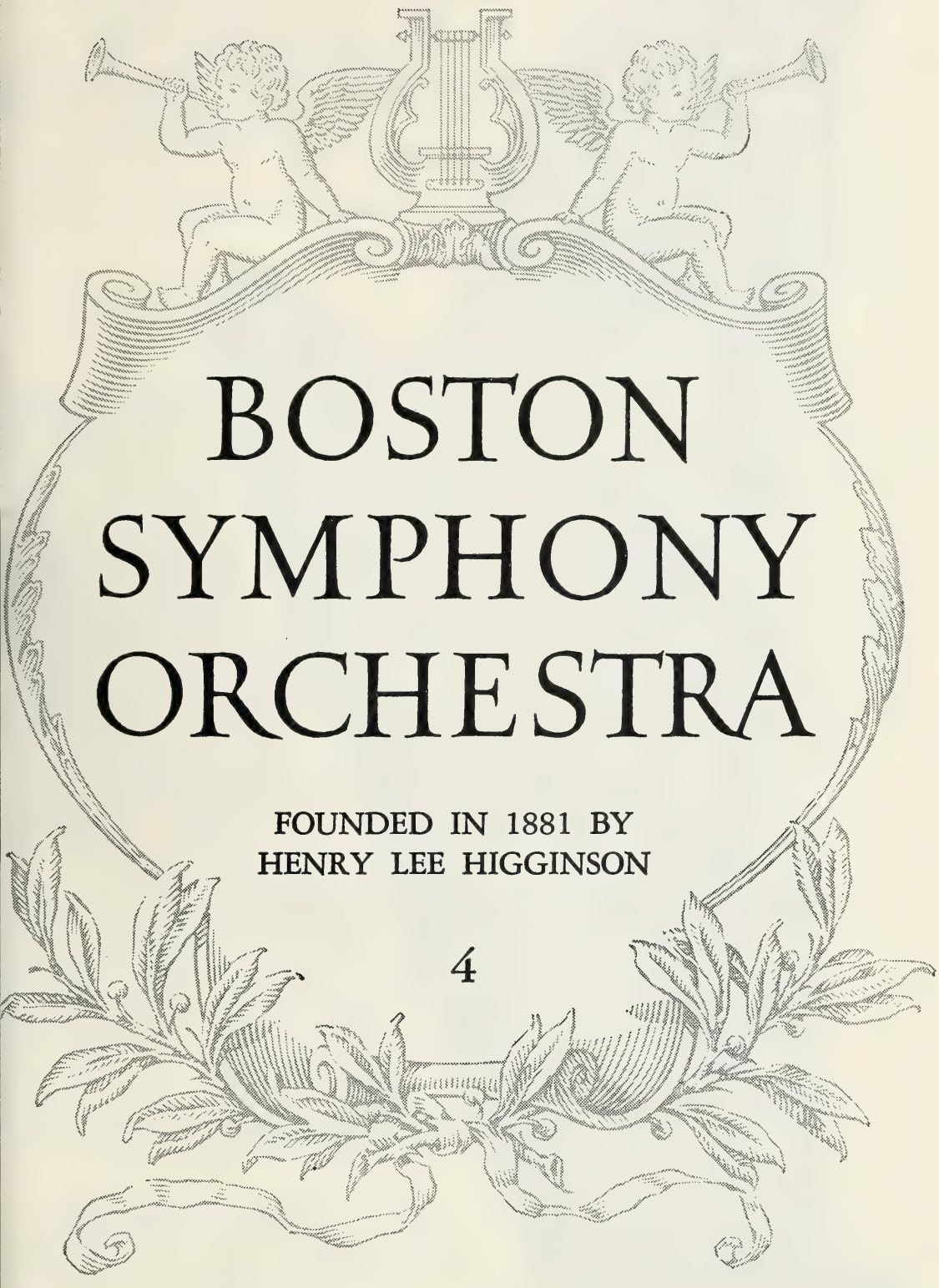


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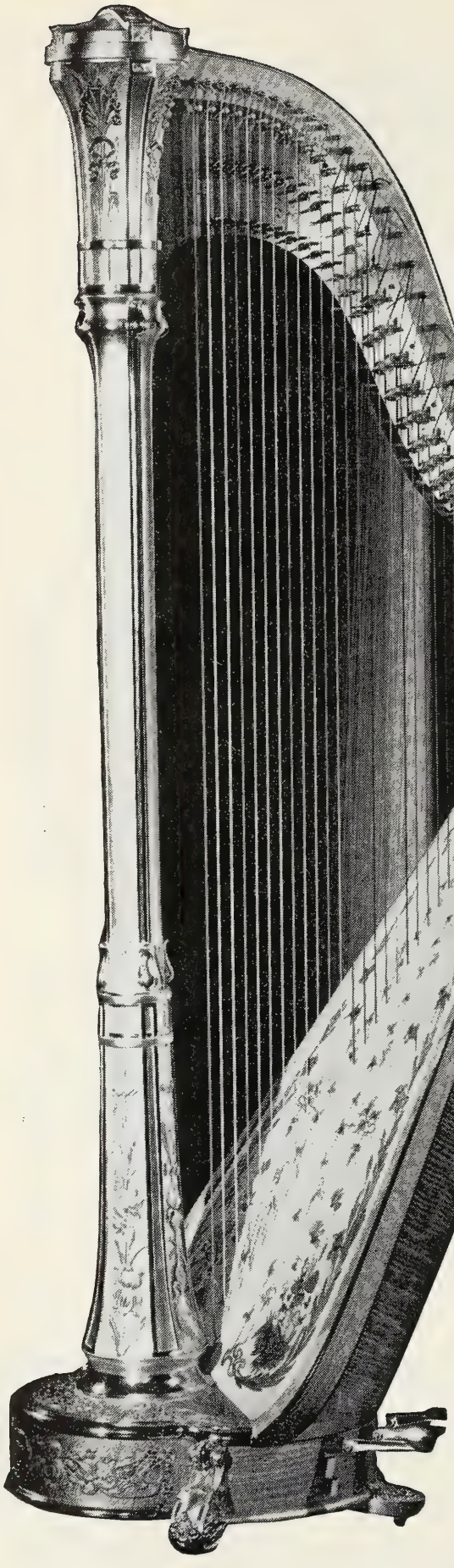


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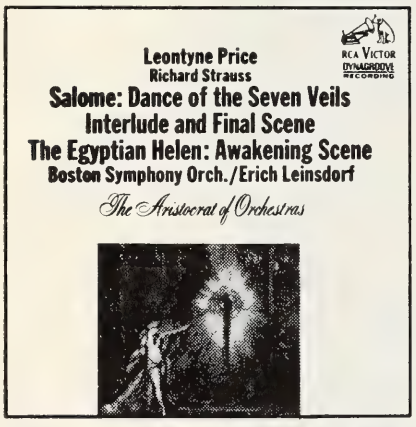
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Les vêpres siciliennes – Overture

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Don Quixote op. 35

Introduction; Theme with variations; Finale

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Program Notes

GIUSEPPE VERDI

Les vêpres siciliennes – Overture

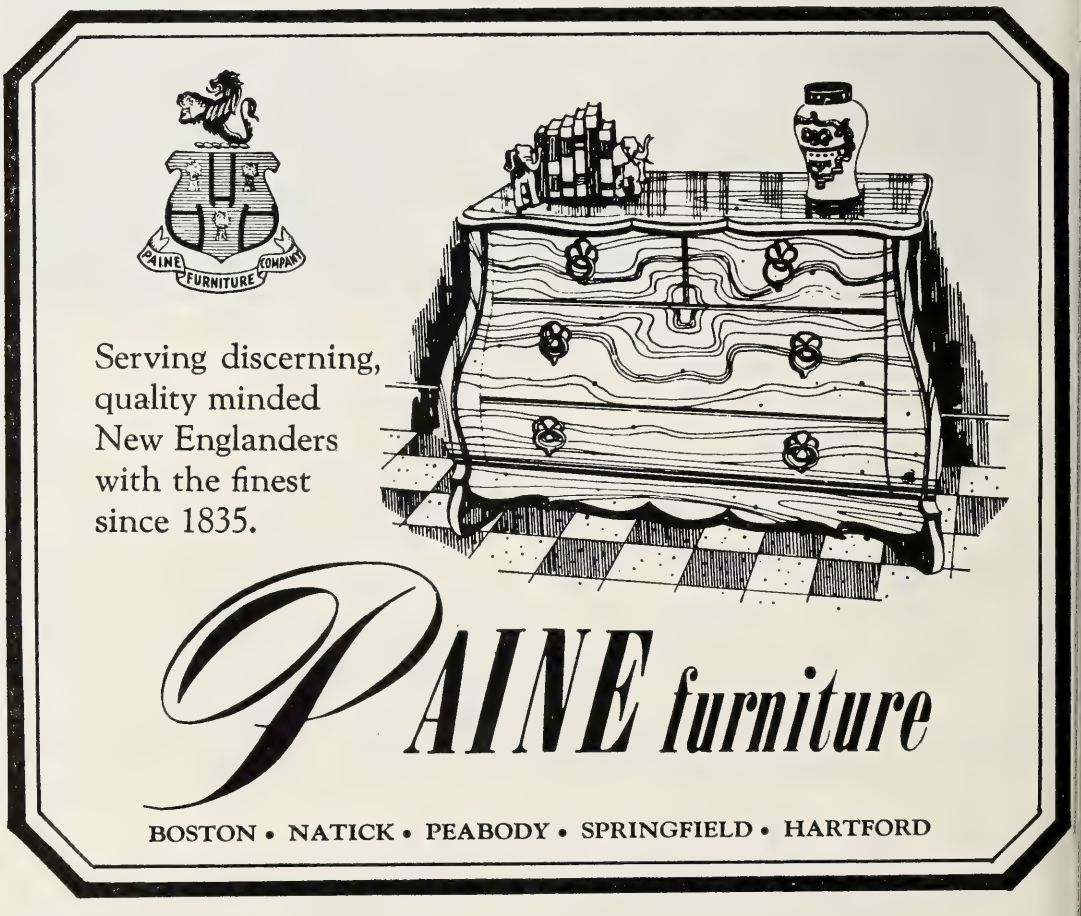
by James Lyons

Verdi was born at Le Roncole in the Duchy of Parma on 10 October 1813 and died in Milan on 27 January 1901. *Les vêpres siciliennes* was first given in Paris on 13 June 1855.

The instrumentation: flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals and strings.

Most of Verdi's early works are unknown to the operaphile because they failed to hold the boards. It is more difficult to make excuses for *Les vêpres siciliennes* because it was his twentieth opera. Its immediate predecessors were *Rigoletto, Il Trovatore,* and *La Traviata.* Only seven more were to follow, each of them a masterpiece. What went wrong with *Les vêpres?*

The trouble is that it was composed expressly for the Paris Opéra, which is to say that it had to be a sprawling five-act affair with plenty of padding and sizable chunks of 'time out' for balletic *divertissements.* The Overture is one of Verdi's best; but what follows is variable in the extreme, due in no small measure to the somewhat ridiculous and otherwise poor libretto (by Eugène Scribe and Charles Duveyrier). The





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opera nevertheless enjoyed a successful première (13 June 1855), and is still to be encountered in the repertoire of one or another Italian house – where, of course, it is given as *I vespri siciliani.*

The title alludes to a specific event. The 'Sicilian Vespers' was a particularly bloody massacre that took place in Palermo on the Monday evening after Easter in the year 1282. Its chief target was the despotic Charles of Anjou, a French nobleman who had become King of Naples and Sicily with the connivance of several successive Popes. He was hated by his subjects because he had brought in French lords and ladies, French soldiers, and French tax agents. He was equally unpopular with the Emperor Michael of Byzantium, who assumed (correctly) that Charles meant to conquer the Eastern Empire. Byzantium had no defenses, but it had money. Michael shrewdly offered an irresistible amount of it to the King of Aragon, whose prime minister had been exiled by Charles. The short of it is that the King of Aragon was grateful enough to offer the services of his prime minister, a former

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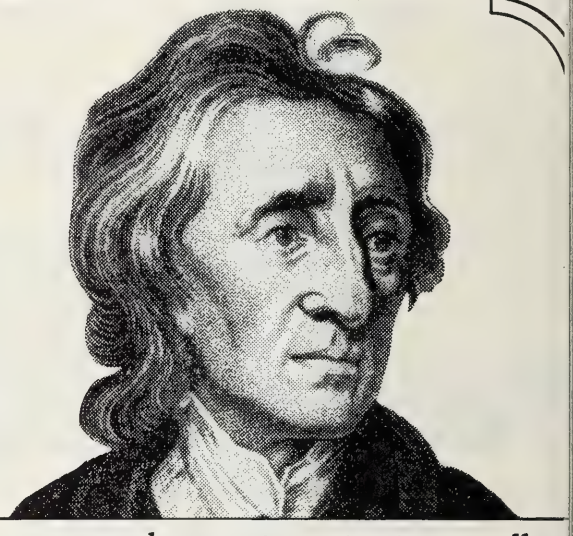
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Neapolitan physician named John of Procida. The vengeful émigré worked out an elaborate plan for an uprising, and everything went according to schedule – beginning with the murder of all the Frenchmen in Palermo. Soon afterward the Emperor Michael wrote in his diary: 'If I should claim I was God's instrument in bringing freedom to the Sicilians, I should only be stating the truth.'

It remains to be noted that Scribe makes very little of all this in his libretto. For one reason, he had already done essentially the same libretto for Donizetti fifteen years before, writing it around the Spanish occupation of the Netherlands in 1573. Donizetti died before completing his opera *(Il Duca d'Alba),* and the evidence is that Scribe thereupon simply retrieved the libretto, changed the locale and the cast of characters, and sold the same goods all over again to Verdi!

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RICHARD STRAUSS
Don Quixote op. 35
by John N. Burk

Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen on 8 September 1949. He completed the score of *Don Quixote* on 29 December 1897. He subtitled the work 'Fantastic variations on a theme of a chivalrous nature' and dedicated it to Joseph Dupont. Fritz Wüllner conducted the first performance in Cologne on 8 March 1898. The orchestra played *Don Quixote* for the first time on 12 February 1904, when Wilhelm Gericke conducted and Rudolf Krasselt and Max Zach were soloists. The composer himself conducted a performance at the Pension Fund concert in April 1904. The orchestra played *Don Quixote* most recently in this series on 29 and 30 November 1963.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 6 horns, 3 trumpets, 3 trombones and tuba, tenor tuba, timpani, snare drum, bass drums, cymbals, triangle, tambourine, wind machine, glockenspiel, harp, and strings, with solo cello and viola.

Don Quixote, more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly apparelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores — these qualities were finely released and closely integrated by the tale of the lunatic knight, where also eccentricity becomes charm, where gross realism, at one moment ridiculous and pitiable,

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is suddenly touched with the dreams and visions of chivalry. The rounded picture which Cervantes drew, where such baser elements as farcical humor and incongruity contribute to the full portrait of a noble and lovable character, has found its just counterpart in Strauss's musical narrative.

Strauss is said to have written and allowed to be inserted in the printed programs of early performances identification of each variation. An elaborate and detailed explanation by Arthur Hahn appeared in Schlesinger's *Musikführer*. The composer has given no authorization of these. Certain notes were allowed in a published piano arrangement. In the full score, only two verbal clues appear: over the theme of Don Quixote is inscribed 'Don Quixote, the Knight of the sorrowful Countenance', and over the theme of the squire, which shortly follows, merely his name: 'Sancho Panza'. The variations are no more than numbered, save when there is an occasional adjective attached to the tempo indication. The introduction is marked 'Ritterlich und galant', the second variation 'Kriegerisch'.

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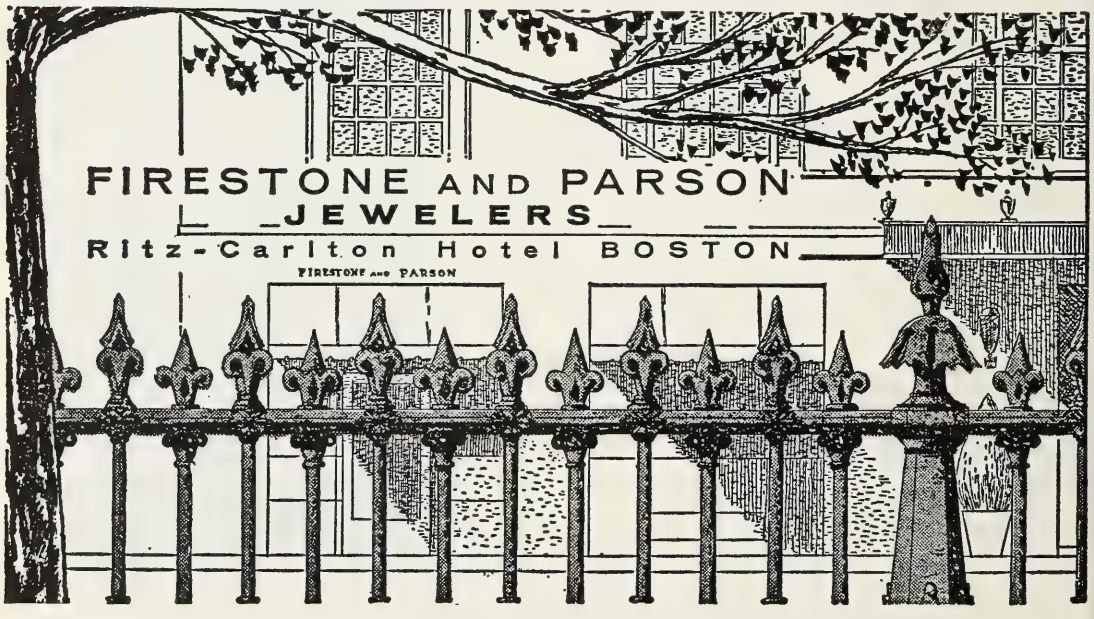
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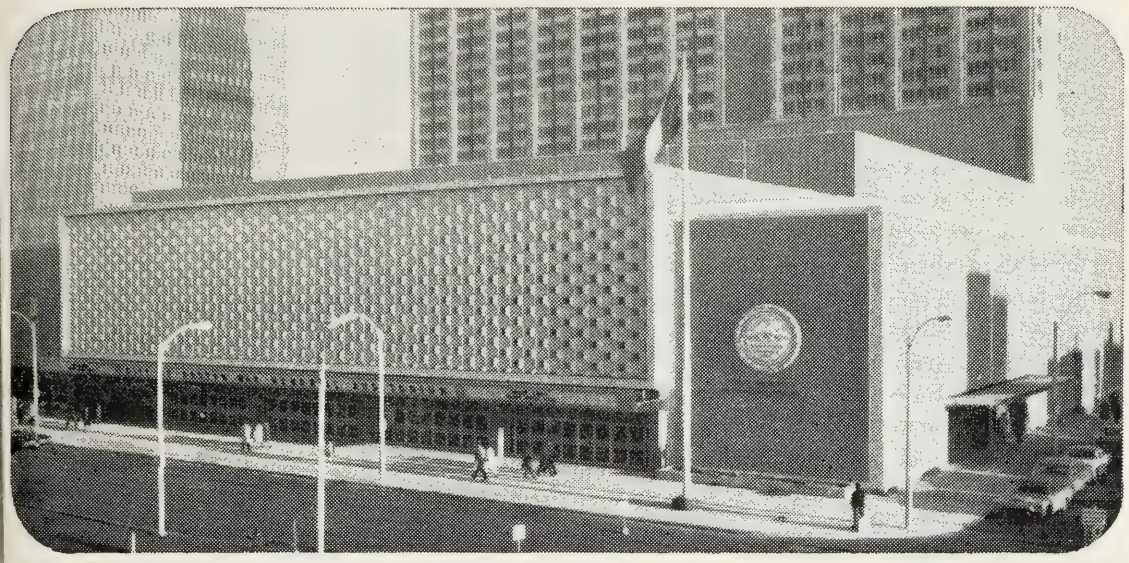
Strauss's 'Variations' have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives: Don Quixote, Dulcinea – the lady of his dreams, and Sancho Panza. Each appears constantly in relation to the succession of musical episodes. Indeed, the themes are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically unchanged, encountering various adventures in a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed. In the introduction, before the composer is ready even to make the explicit statements of his themes, he has foreshadowed the character of Don Quixote, and of Dulcinea who dominates Don Quixote's thoughts. He has developed a preliminary fragment of the theme with a rich cluster of episodes, and has set the tone of his story in masterly fashion, establishing a precise mood which is at once romance and eccentricity, which hovers always between noble dreaming and madness. The Knight is immediately disclosed, his bold chivalric outline subsides into tender musing, and the music of Dulcinea is heard from the solo oboe over a harp accompaniment. Thoughts of Dulcinea at once engender in the hero's mind thoughts of brave deeds to be undertaken in her defense. The Knight's theme, stated in heroic augmentation by the brass, leads to a climax as a harp glissando rises to a crashing chord. Here is the point, say the analysts, where Don Quixote goes mad, where, as the book has it, his wits are 'wholly extinguished'.

The hero of Cervantes, according to the opening of the book, was an old-fashioned gentleman of a village in La Mancha, who lived sparsely upon his income.

His pot consisted daily of somewhat more beef than mutton; a gallimawfry each night, collopes and eggs on Saturdayes, lentils on Fridayes, and a lean pigeon on Sundayes did consume three parts of his rents. [He had little to do to pass his time besides reading books on knight-errantry, and meditating upon an outmoded chivalry.



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At last —] through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. [He then —] fell into one of the strangest conceits that madman ever stumbled on in this world, to wit, it seemed unto him very requisite and behooveful, as well for the augmentation of his honors, as also for the benefit of the commonwealth, that he himself should become a knight errant, and go throughout the world with his horse and armor to seek adventures, and practice in person all that he had read was used by knights of yoare, revenging of all kinds of injuries, and offering himself to occasions and dangers, which being once happily achieved, might gain him eternal renown.*

Unearthing an ancestral suit of armor, which lacked a helmet, he devised the missing part from cardboard and, requiring a horse, he mounted the steed Rozinante, an animal which 'had more quarters than pence in a sixpence through leanness.'

Upon a certain morning, somewhat before the day (being one of the warmest of July) he armed himself *Cap a pie,* mounted on Rozinante, laced on his ill-contrived helmet, imbraced his target, took his launce, and by a postern-door of his base-court issued out to the field, marvelous jocund and content to see with what facility he had commenced his good desires.

THEME

The theme already clearly indicated and developed is first stated in its rounded fulness by the cello solo. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba with

* The quotations are from the first English translation, made by James Shelton (Edition of 1620).



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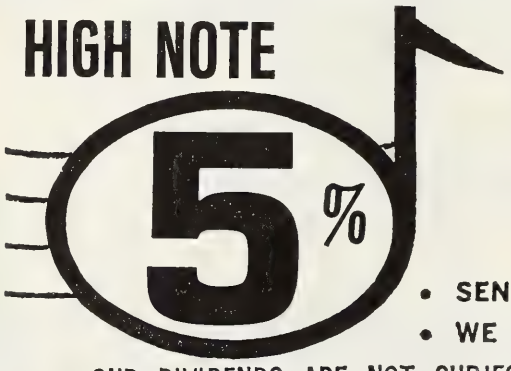
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an earthy peasant plainness and is taken up by the viola solo. For the remainder of the tone poem, the cello is to depict Don Quixote, and the viola his squire. Strauss is as apt in his delineation of Pancho Panza as of his master. 'He had a great belly, a short stature, and thick legges,' wrote Cervantes, 'and therefore I judge he was called Cança [thigh bones] or Pança [paunch], for both these names are written indifferently of him in the history.' He is stolid and loyal, eager for the material comforts and pleasures of life, but takes his medicine cheerfully enough when he gets from his master little but a dubious fare of hopes to an accompaniment of knocks from the world they encounter. Strauss's Sancho Panza, like the Spanish original, is a homespun, good-natured fellow, jogging along stoutly beside his crackbrained master, and never quite losing his faith in him.

VARIATION I

The first variation ('Gemächlich') is unmistakably the adventure of the windmills. Don Quixote's theme (cello solo), and that of Sancho Panza (now bass clarinet) are stated jointly as if the two companions were trotting along together. One hears the ponderous sails of the windmills, the wind which stirs them, the onslaught of the Knight, his downfall (descending harp glissando and drum beats). The Knight is left with only his tender thoughts of Dulcinea unshaken.



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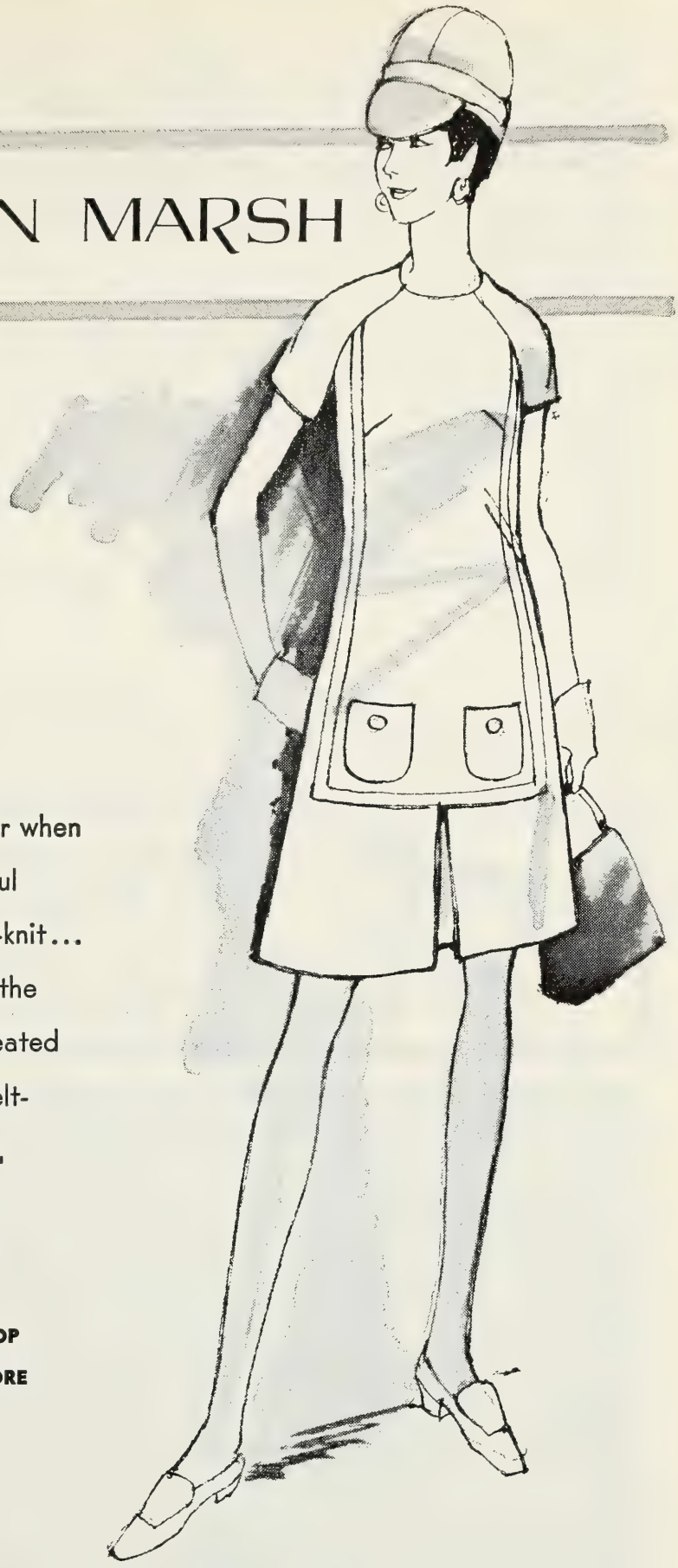
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VARIATION II

This variation, which Strauss indicates as 'warlike', recalls the adventure of the flock of sheep. The bleating of the sheep is accomplished on the muted brass. Don Quixote finds his new imaginary enemy less obdurate, but gets another cracked head for his pains.

'How?' quoth Don Quixote. 'Dost not thou heare the horses neigh, the trumpets sound, and the noyse of the drummes?' 'I hear nothing else,' said Sancho, 'but the great bleating of many sheepe.'

And so it was indeed, for by this time, the two flocks did approach them very neere. . . . Don Quixote set spurres to Rozinante, and setting his lance in the rest, he flung downe from the hillock like a thunderbolt. Sancho cryed to him as loud as he could, saying 'Returne, good Sir Don Quixote, for I vow unto God, that all those which you go to charge, are but sheepe and muttons. Returne, I say — alas that ever I was borne, what madnesse is this? Look, for there is neither gyant, nor knight, nor cats, nor armes, nor shields, parted, nor whole, nor pure azures, nor divellish. What is it that you do, wretch that I am?' For all this, Don Quixote did not returne — but entered into the middest of the flocke of sheep, and began to lance them with such courage and fury, as if hee did in good earnest encounter his mortall enemies.

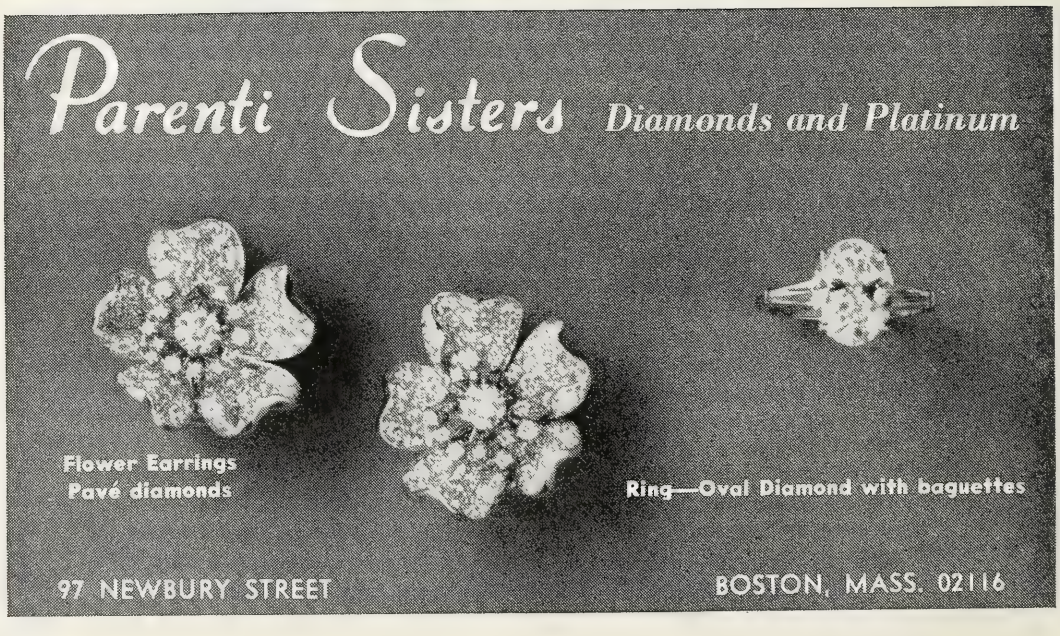
The sheep-heards that came with the flock cried to him to leave off; but seeing their words took no effect, they unloosed their slings, and began to salute his pate with stones as great as one's fist.

(Book III, Chapter 4)

VARIATION III

This variation consists of a musical dialogue suggestive of the many discourses which took place between the Knight and his squire. Don Quixote seems to speak of the virtues and rewards of chivalry. Sancho





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Panza is dazzled by a glittering vision which his master holds out to him of an island of which he shall be Governor. But the Knight's speculations upon the ideal, his rapturous musings upon the Lady Dulcinea, the little serving man cannot follow. He is about to interrupt with his more prosaic thoughts when the master rebukes and silences him.

VARIATION IV

The two adventurers meet a company of pilgrims singing their hymns as they go. Don Quixote decides at once that they are desperadoes who are abducting a great lady. He rushes to the rescue. But the servants of God stoutly hold their ground, and the Knight falls again as his victors go on their way placidly resuming their singing. Sancho Panza hastens to the side of his prostrate master, thinking that he has been surely killed this time, but there are signs of life.

VARIATION V

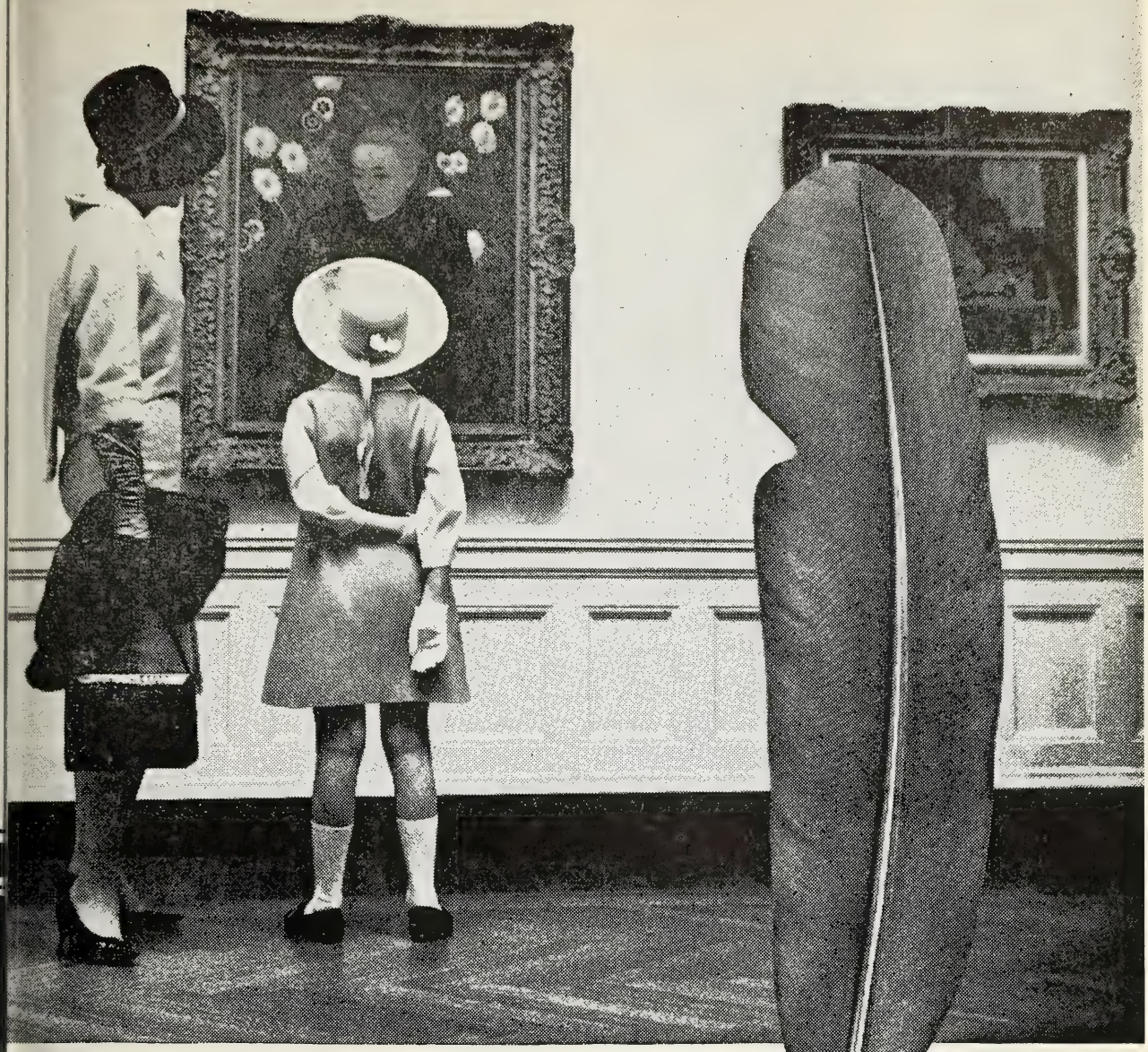
This variation has been called the 'Vision of Dulcinea'. Don Quixote refuses to sleep at night while danger is at hand, and sits beside his slumbering servant. His thoughts turn again to Dulcinea, as her theme is tenderly woven with his own. The variation becomes a rapturous nocturne.

VARIATION VI

Blunt reality follows hard upon the visionary variation. The two pass on the road a blowsy country wench whom Sancho points out jokingly







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as Dulcinea. It is not she, but it might as well be. The music breaks in upon romantic illusion, with coarse and boisterous dance measures. Don Quixote decides that some insidious magic power has worked this transformation, and he swears vengeance.

VARIATION VII

'The Ride Through the Air'. Don Quixote and Sancho Panza are seated blindfolded upon a wooden horse, and are led by their imagination to believe that they are galloping through the air. Rushing chromatic passages, supported by a wind machine off stage, create a sense of motion. The pedal in D on drums and basses has been pointed out as signifying that the pair have never left the ground.

VARIATION VIII

'The Voyage in the Magic Boat'. Don Quixote finds an empty boat on the shore of a stream, and believes that it has been miraculously placed at his disposal so that he may accomplish a rescue. The two push off from the shore as the Knight's theme is transformed into a barcarolle. But the boat capsizes and they barely manage to swim to land. Their disputation ends this time in a joint prayer of thanksgiving for their deliverance from drowning.

VARIATION IX

This variation is marked 'quickly and stormily'. Don Quixote proceeds upon Rozinante still undaunted. Two mendicant friars appear upon the road ahead, plodding along peaceably upon their mules. The Knight sees in them a pair of malignant magicians, the very ones who

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have been playing so many tricks upon him. He interrupts their chant (two bassoons unaccompanied) by a sudden charge which effectually puts them to flight.

VARIATION X

A friend of Don Quixote's youth contrives a scheme to cure him of his mad delusions and suicidal exploits, which have by this time become a public nuisance. He masquerades in knightly armor and challenges the Don to combat, on the understanding that the vanquished must implicitly obey the victor's will. They engage furiously in battle.

They both of them set spurres to their horses, and the Knight of the White Moone's being the swifter, met Don Quixote ere hee had ranne a quarter of his careere so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confesse not, according to the conditions of our combate.' Don Quixote, all bruised and amazed, without heaving up his visor, as he had spoken out of a toombe, with a faint and weak voice, said, 'Duncinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weaknes defraud this truth; thrust your lance into me, Knight, and kill mee, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moone, 'let the fame of my Lady Dulcinea's beauty live in her entirenesse; I am only contented that the grand Don Quixote retire home for a yeere, or til such time as I please, as we agreed, before we began the battell.' . . . And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, hee would accomplish all the rest, like a true and punctuall knight.

(Part II, Chapter 44)

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Don Quixote realizes in anguish that now even his fair intentions and brave determination are of no avail. He resolves to adopt the simple life of the shepherd (as the pastoral theme from the sheep variation is heard). The illusions, the haunting shadows are at last swept away, and his mind clears.

FINALE

'The Death of Don Quixote'. The Knight has regained his sanity (his theme loses its eccentric guise) but his spirit is broken and his strength is ebbing away. His friends and the members of his household, gathered around him, are incredulous at first as he addresses them in words of sound sense.

He had no sooner ended his discourse and signed and sealed his will and testament, but a swouning and faintness surprising him, he stretched himselfe the full length of his bed. All the company were much distracted and mooved thereat, and ranne presently to help him; and during the space of three days, that he lived after he had made his will, he did swoun and fall into trances almost every houre. All the house was in a confusion and uprore; all which notwithstanding the neece ceased not to feede very devoutly: the maid servant to drinke profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface

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or at least moderate in the minde of the inheritor the remembrance or feeling of the sorrow and griefe which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhorre all the books of errant chivalry.

The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailefull plaints and blubbering teares of the by-standers, he yeelded up the ghost, that is to say, hee died.

Strauss rises to the pathos of the last moment in the life of the ridiculous madman whose efforts have been futile and wasted, yet somehow in reminiscence enduringly noble and touching. The voice of the cello ends with an expiring sigh before the final cadence.

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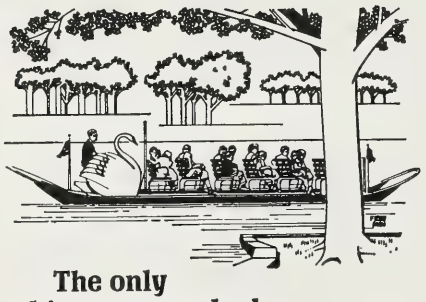
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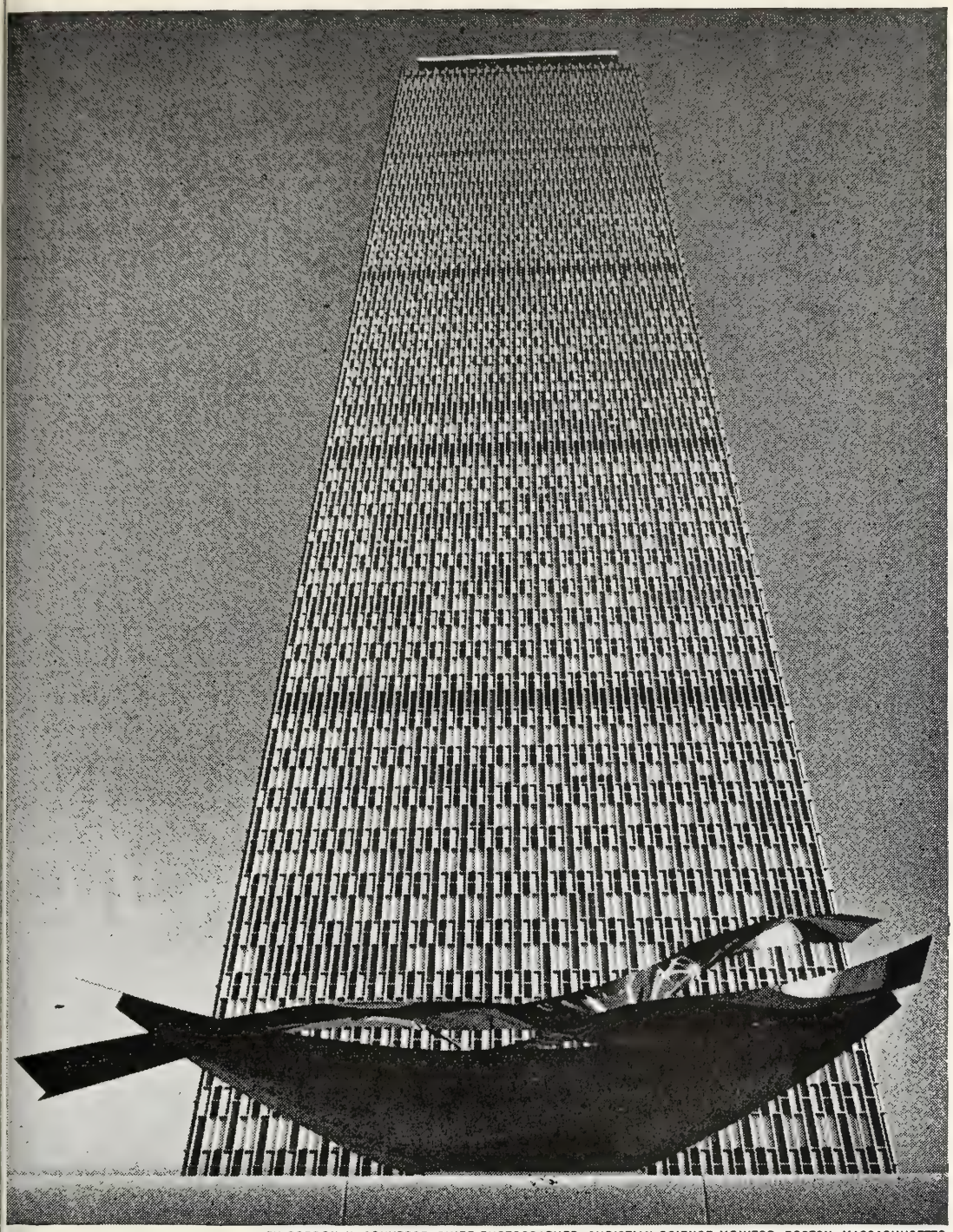
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Le tombeau de Couperin

by James Lyons

Ravel was born in Ciboure, Basses-Pyrénées on 7 March 1875 and died in Paris on 28 December 1937. The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton on 28 February 1920. It was introduced in this country by Pierre Monteux at these concerts on 19 November of the same year. The most recent performances in this series were on 28 and 29 April 1961 under the direction of Charles Munch.

The instrumentation: 2 flutes, 2 oboes and english horn, 2 clarinets, 2 bassoons, 2 horns, trumpet, harp and strings.

Ostensibly this music represents neoclassic expression in its purest distillate. And it was, indeed, conceived as a pianistic idealization of the clavecin aesthetic exemplified by François Couperin *le Grand.* But that was in the fateful summer of 1914, and even Ravel's sleepy St Jean-de-Luz was traumatized by the news of Archduke Francis Ferdinand's assassination at Sarajevo. France mobilized overnight, and by August was at war. By then the sketches for *Le tombeau de Couperin* were in a desk drawer.

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When he returned to them three wretched years later the composer was a very different man, broken in health and shattered emotionally by the loss of his mother, who had died barely a week after his medical discharge. Thus it was that the six movements became as many 'tombstones' (each one inscribed separately) for friends and regimental comrades who had been killed on the Western Front.

As a work for solo piano – Ravel's last, incidentally – *Le tombeau* was not a notable success. Strictly speaking it could not have been because it marked a stylistic retrogression after the harmonic leaps forward in the *Valse nobles et sentimentales* and *Gaspard de la nuit*. But fortunately that was not the end of the matter.

Two years later, by which time Ravel was much healthier in body and spirit, he was delighted to hear that Jean Börlin wanted to choreograph *Le tombeau* for Rolf de Maré's Swedish Ballet (actually the suggestion had come from Ravel's old Montmartre confrère, the conductor D. E. Inghelbrecht). Whereupon the composer himself scored four of the movements as a concert suite, omitting the Fugue and Toccata and also, significantly, omitting all of the dedications – as if to testify that in this orchestral guise *Le tombeau* was not a mere arrangement but a new work altogether, intended to have a life of its own. And so it has had, uninterruptedly, ever since its Paris première on 28 February 1920.

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Ironically, the orchestral version of *Le tombeau de Couperin* probably has more neoclassic purity in its resplendence than the leaner-lined keyboard prototype; the modern orchestra, after all, was the instrument Ravel knew best. No matter, it is a masterpiece of its genre – whether or not one agrees with Edwin Evans that the composer incarnated 'the very spirit of the precise and ordered classicism of the eighteenth century.'

The concert suite comprises a *Prélude, Forlane, Menuet,* and *Rigaudon.* The forlane is akin to the jig, but not to Bach's because, being Italian in origin, it is not contrapuntal. Admirers of Oliver Wendell Holmes will recall his use of 'rigadoon' as a synonym for 'sashy' in *Elsie Venner;* Rousseau had ascribed the form to a certain dancing master named Rigaud, but in fact no one can attest to its origins. Whatever the disparate natal circumstances involved, as importuned by Ravel these old dances become as one in their evocation – or simulation – of an unmistakably Gallic quintessence.

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Suite from The Miraculous Mandarin op. 19

by James Lyons

Bartók was born in Nagyszentmiklós, Hungary on 25 March 1881 and died in New York on 26 September 1945. *The Miraculous Mandarin,* a Pantomime in One Act by Melchior Lengyel, was composed between October 1918 and May 1919, according to a line in the score, and published in 1925. The first performance was in Cologne in 1926. The concert version of the ballet, which omits two episodes and the final pages of the score, had its 'first performance anywhere' by the Cincinnati Symphony Orchestra under the direction of Fritz Reiner on 1 April 1927. It was last performed by the Boston Symphony Orchestra under the direction of Richard Burgin on 4 and 5 November 1960.

The instrumentation: 3 flutes and 2 piccolos, 3 oboes and english horn, 3 clarinets (second clarinet alternating B flat, D and E flat clarinets), bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals, triangle, tam tam, xylophone, celesta, harp, piano and strings.

To state it plainly, Bartók asked for every bit of the trouble and the neglect that accrued to his three works for the stage: the opera *Bluebeard's Castle* (1911) and the two ballets, *The Wooden Prince* (1914–16) and *The Miraculous Mandarin* (1919).

As to the opera and the earlier ballet, Bartók's difficulties were occasioned by the fact that his librettist/scenarist Béla Balázs was an avowed Communist, all of whose works were banned when he was exiled from Hungary with the collapse of the Kún regime shortly after World War I. (That no Marxist influence is discernible in either of his collaborations with Bartók, obviously was beside the point.)

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Quite another order of trouble, and consequent neglect, was invited by *The Miraculous Mandarin.* The book by Menyhért Lengyel is so sordid as to be anathema in the fantasy-world of tarlatan and tulle. Mascagni-like and more recently Menotti-like *verismo* is taken for granted in the lyric theater, but balletomanes still eschew the uglier aspects of 'reality' and most especially if the locale be here-and-now (murder and mayhem in ancient Greece are all right, though these tend to be the province of 'modern dance' in general and Martha Graham in particular – in a ballet such direct behavior is apt to be suffused with symbolism, spells, or some other supernatural apparatus).

No wonder, then, that choreographers in droves were put off by the 'Action' summarized in the Universal-Boosey & Hawkes score with merciful brevity as follows:

'In a shabby room in the slums, three tramps, bent on robbery, force a girl to lure in prospective victims from the street. A down-at-heel cavalier and a timid youth, who succumb to her attractions, are found to have thin wallets, and are thrown out. The third "guest" is the eerie Mandarin. His impassivity frightens the girl, who tries to unfreeze him by dancing – but when he feverishly embraces her, she runs from him in terror. After a wild chase he catches her, at which point the three tramps leap from their hiding-place, rob him of everything he has, and try to smother him under a pile of cushions. But he gets to his feet,

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his eyes fixed passionately on the girl. They run him through with a sword; he is shaken, but his desire is stronger than his wounds, and he hurls himself on her. They hang him up; but it is impossible for him to die. Only when they cut him down, and the girl takes him into her arms, do his wounds begin to bleed, and he dies.'

The foregoing has been said to delineate 'the unconquerable power of human aspiration — even beyond death itself.' But to stage this lurid, macabre, rather repulsive business effectively within the outer limits of decorum poses a challenge that few companies have chosen to face.

The première production, with choreography by Hans Strohbach, came seven years after Bartók had completed the score; it was banned after the opening night (Cologne: 27 November 1926). In 1931 Budapest planned to mount the work in honor of the composer's fiftieth birthday, but all plans were canceled after the dress rehearsal; Budapest never did see a production until Bartók was dead. It has been presented since then with choreography by, among others, Todd Bolender (New York City Ballet, 1951), Jack Carter (Bavarian State Opera, 1955), and Alfred Rodrigues (Sadler's Wells, 1956); but none of these productions has survived.

Bartók's music is another matter altogether, long since attested by its sovereign autonomy as an orchestral *tour de force*. The concert version is by no means a précis of the whole. It comprises the first two-thirds of the complete score virtually intact; only two cuts are indicated, and they are tiny. Specifically, the Suite follows the scenario straight through to the climactic moment of the Mandarin's 'wild' pursuit of

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the girl. (This work seems to have been given its 'first performance anywhere' by the Cincinnati Symphony Orchestra under Fritz Reiner on 1 April 1927. But there is some confusion about this; according to other reliable sources Reiner offered 'two scenes' from the ballet and the Suite proper was introduced by the Budapest Philharmonic under Ernö Dohnányi on 15 October 1928.)

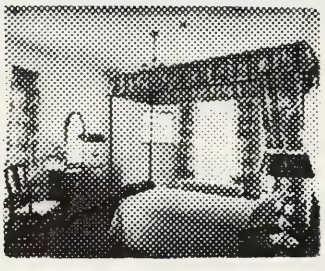
The music proceeds without interruption, although its unfoldment encompasses several discrete sections. Listeners following the story line need only keep in mind that each successive 'Seduction Call' (there are three) is signalized by a floridly obtrusive clarinet solo.

Finally, it is incomprehensible that the composer really could have expected a typical 'pickup' pit ensemble to cope with the ferocious demands of this score. Bartók calls for an enormous and maximally virtuosic orchestra. At times the sheer sonority is overwhelming, not to speak of the unremitting intensity and the massive kinetic energy that piles up with merciless ostinati in the apocalyptic peroration. There is no other music quite like this, by Béla Bartók or anyone else.

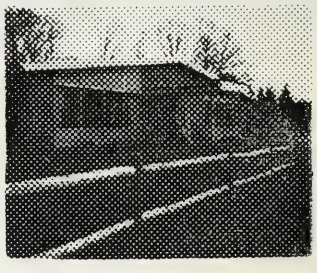
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James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.

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How come all the music-lovers are reading The Globe these days?

Critic Michael Steinberg, maybe?



Listening to Schoenberg - Part 2

by Peter Heyworth

In the first part of his article, which appeared in the program book two weeks ago, Mr Heyworth traced the disintegration of the traditional nineteenth century musical grammar, and pointed out the chief difficulty of understanding Schoenberg's music: not only is his thought complex but his language in the pieces written after 1908 is also new. He pointed out that even in the first pieces which Schoenberg wrote in the twelve-note style the composer already attained a remarkable musical coherence.

How did Schoenberg arrive at this coherence? To that question there can be no answer: the subconscious mind has laws of its own and they certainly stood Schoenberg in good stead. But in *Pierrot Lunaire* significant developments already point the way to the future. This song cycle is written for a voice using the rather questionable device of '*Sprechgesang*' (or singing speech) and a handful of solo instruments deployed with an extraordinarily prophetic sense of color and texture.

These are side issues, however; the most important thing in *Pierrot Lunaire* is the reappearance of pre-classical contrapuntal devices, fugue, canon, passacaglia, all extremely rare in the music of the time. It is no coincidence that they should loom large in a chamber work, for the spirit of chamber music, in which the saturated harmonic texture of a big orchestra cannot be achieved, usually presupposes a degree of counterpoint — music conceived or heard horizontally rather than vertically.

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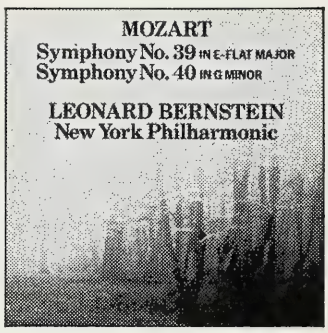
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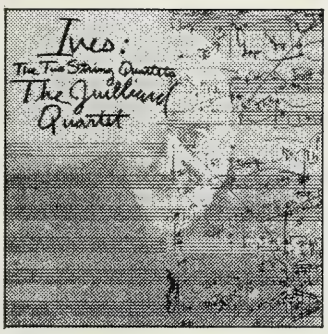
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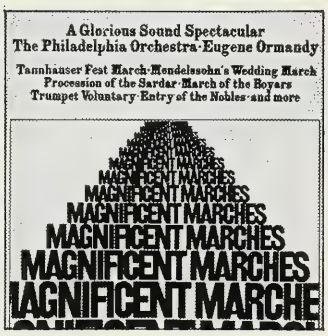




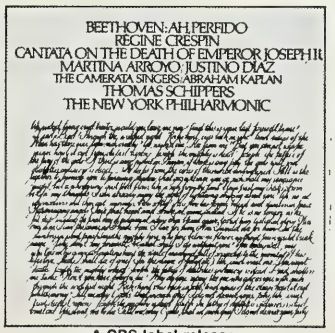














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Of course, even at the apogee of romanticism, counterpoint had never disappeared: a score like *Die Meistersinger* is full of it. But the point is that romantic counterpoint was largely subservient to harmonic order. Schoenberg arrived on the scene just as the foundations of that order were collapsing, and as it was growing steadily less able to impose its will on the movement of contrapuntal lines, which were in turn just starting to grow bolder and more independent. The importance of this in the development of Schoenberg's style cannot be overemphasized.

Pierrot Lunaire was one of the composer's last scores written before 1914. During the First World War he worked on a huge uncompleted oratorio, *Die Jakobsleiter*. But the music did not go well, and unbeknown to the outside world he set about a profound reëxamination of his art. For over eight years, from 1915 to 1923, he published nothing. Then in 1923 he surfaced with two new works, Piano Pieces op. 23 and the Serenade op. 24, both of which for the first time made use of dodecaphonic methods. In the following year he wrote two further works, the Suite for Piano op. 25 and the Wind Quartet op. 26, in both of which he systematically exploited the new technique.

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more. It has been claimed again and again that the system is an intellectual construction. To a certain point, of course it is. But why should this cause so much ado in a world that has accepted *The Art of Fugue?* The tempered scale, in which all music since Bach has been written, is itself an intellectual construction, and so is sonata form, the *da capo* aria, rondo form, and so on. The whole conception of art presupposes intellectual construction. While it cannot of itself produce art, it provides a basis that renders art possible. And so it is with twelve-note serialism. It has given rise to thousands of valueless contrivances without a spark of creativity, just as sonata form has done.

It has also given rise to a few masterpieces. The important thing for the listener is to steer clear of the theological fury of the theoretical disputes which have clouded the whole question, and to concentrate on the music itself.

How then does one listen to twelve-note music? I am tempted to answer that one listens to it much as one listens to any other music. Yet this is true only up to a point, for the fact that tonality is not only absent but often deliberately banished at first gives the listener the uncomfortable feeling of there being nothing to hang on to, nothing to relate the notes to. In this sense it is a new world in which the laws of tonal gravity no longer apply. But the fact that the notes are not related to a key note does not mean that they are not related at all.

On the contrary, they are *all* interrelated one to another, only some relations do not dominate others as they do in tonal music. To find one's way about in this new world of harmonic relativity is largely a knack. Just as in learning to swim there comes a moment when you take your toe off the bottom without sinking, so in dodecaphonic music there comes a moment when you no longer seek to relate everything to a key note but begin to perceive how a sequence of events can make sense without it.

There is, however, one way in which the listener can help himself. *Pierrot Lunaire,* as I have already mentioned, is both atonal and highly contrapuntal. In fact, Schoenberg was here already well on the way to



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twelve-note music. Because tone rows are much more readily grasped as rows — that is, as themes, motives, or melodies — than as chords, it is a good idea to start by listening to dodecaphonic music as atonal counterpoint, in other words just as one would listen to *Pierrot Lunaire.* This is not to say that the vertical, harmonic element does not matter — but to *start* by seeking harmonic order almost invariably tempts the ear to try to account for events by a tonal order which no longer exists.

Certainly, atonal counterpoint is not, at first, easy to grasp. When we listen to Bach, the harmonic order in the music helps us to relate the simultaneous melodic lines that make up the counterpoint. Because in Schoenberg the harmony seems to offer little help, dodecaphonic counterpoint at first sounds confused and complex, and today I blush to think of the works that I once had the temerity to describe as overstuffed or overelaborate. But the ear is a wonderfully elastic instrument, and once it is given the chance to acclimatize itself, and to train itself to listen to melodic lines with no tonal relationship, it soon does so without difficulty, though I will not pretend that Schoenberg's music — total, atonal, or dodecaphonic — is ever really simple.

Viewed from this angle it becomes clear that Schoenberg arrived at serialism, not as an abrupt change of front, but rather as a systemization of what he was already practicing in works like *Pierrot Lunaire.* In fact the first proper dodecaphonic piece of music is the Theme and Variations from the *Serenade;* this movement fits so effortlessly and without change of style into the remainder of the work that anyone not given prior notice would have to study the score itself to say which is the serial movement.

But if serialism is in itself stylistically neutral, the practice of it naturally had an effect on Schoenberg's development as a composer. In his prewar atonal music his difficulty had lain in finding some means of order to enable him to sustain length. Serialism provided that principle, and once he had mastered it fully in works like the Wind Quintet op. 26 (which accordingly preserves something of the feeling of a prolonged and strenuous exercise) his problem lay in applying it to a full orchestral work. It is not hard to see why this presented a special difficulty, for the big romantic orchestra had been developed to its maximum extent by composers like Strauss, and indeed by the young Schoenberg himself, to clothe a rich and full-blown harmonic idiom.

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Once music turned with serialism in the direction of counterpoint, the whole existence and relevance of the big orchestra was called into question, for the rich textures that so well match rich harmony are not only unnecessary to counterpoint but an encumbrance to its audibility.

When in 1928 Schoenberg's first orchestral dodecaphonic score, the Variations for Orchestra op. 31, was performed, it became clear that he had met this problem by using his instrumental resources with the utmost restraint. Indeed, many of the variations are written for chamber orchestra and the full body is employed relatively rarely. Even so, young postwar composers have criticized Schoenberg for applying a new technique to materials inappropriate to it.

To dismiss the work on such grounds would be needlessly destructive: it is, after all, a major work by a major composer. But the Variations is certainly a score looking backwards as well as forwards, and it is paradoxical that once Schoenberg had evolved his method, his music takes on a distinctly classical feeling quite absent from his pre-1914 works. In a sense he remained all his life profoundly envious of his great Viennese predecessors, who had inherited a viable language in which to express themselves. Indeed the titanic disruptive activities of his younger days should perhaps be viewed as demolition preliminary to forging such an instrument for himself, and once he felt that with serialism he had done so, he in some sense set about re-creating the past.

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Thus his early dodecaphonic works — pieces such as the Wind Quintet, the Variations for Orchestra, the Suite op. 29, the Third Quartet — not only bear classical titles but are more truly neoclassical in spirit than most of the wrong-note pastiches which irresponsibly assumed that designation in the interwar period. It is indeed a fascinating thought that the careers of Stravinsky and Schoenberg, so profoundly different in almost every way, did for years pursue remote but parallel paths.

But Schoenberg was much more of an operatic composer than he is usually given credit for, and it was perhaps the dramatic demands of two utterly different stage works that provided the motive force for his evolution from this classical phase. The one-act *Von Heute auf Morgen* is not exactly a comic riot, and it is dogged by a vulgar and inept libretto. But wry humor the music has in abundance and in the ensembles there is a delicate filigree which, improbable though it may sound, looks back to *Così fan tutte,* while the idiom as a whole has a fluidity and ease earlier absent from Schoenberg's dodecaphonic music. Here at last he appears as total master of his new method.

The other opera is, of course, *Moses und Aron.* Even in its unfinished state it stands as a sort of *summa* of Schoenberg's achievement, a work of a remarkable grandeur of conception, profundity, and expressive range. Precisely why, in well-nigh twenty years, he never brought himself to finish this masterpiece remains a mystery. But the fact that in its unfinished state the opera seems so complete suggests that unconsciously the moment of Moses' total defeat and despair had a deeper import for Schoenberg than the triumph and justification planned for the final act.

The second act of *Moses und Aron* was the last thing that Schoenberg completed before the Nazis forced him to leave Germany and to seek refuge in the United States. There is a deep irony in the fact that the Nazis could see only decadence and distortion in the music of the man who, as he alighted on the dodecaphonic method, wrote to a friend, 'I have discovered something that will ensure the dominance of German music for a thousand years.' That would just have lasted out Hitler's thousand-year Reich. The idea of Schoenberg as a rootless cosmopolitan is a grotesque perversion of the truth. On the contrary, his aesthetic horizons rarely reached far beyond his native *Mitteleuropa.*





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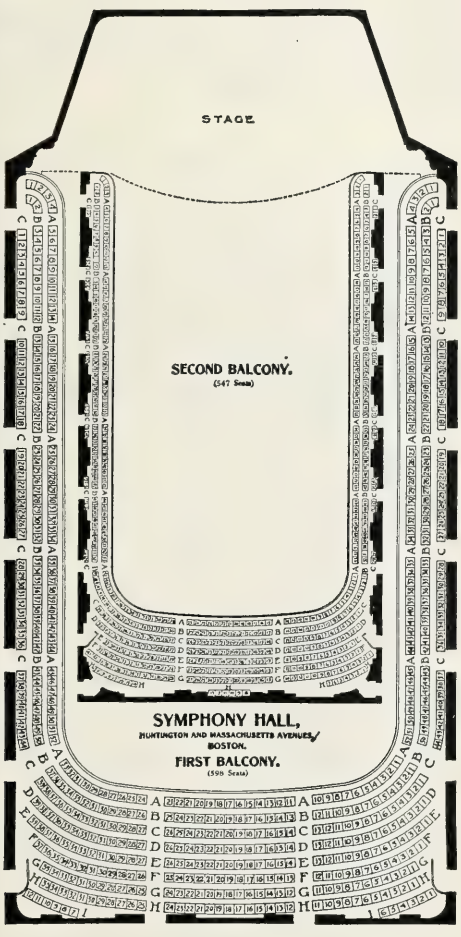
Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by more than $22,000.

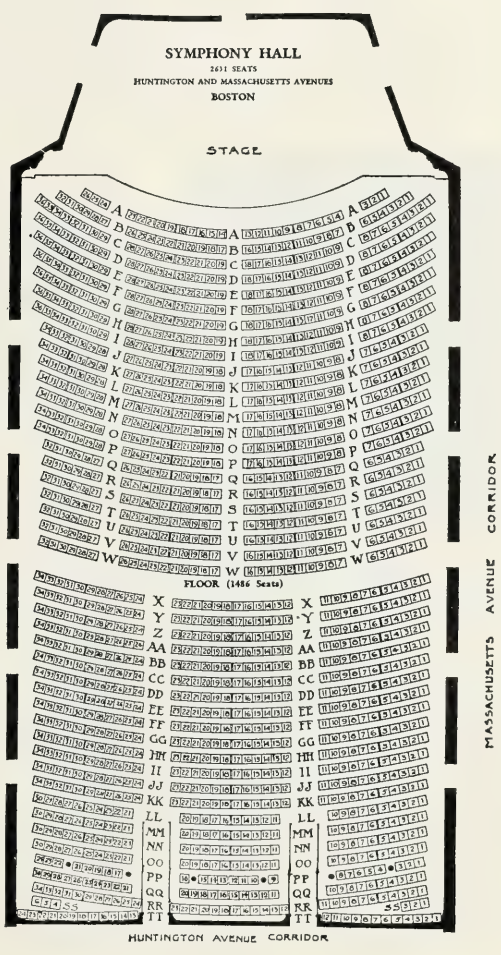
Life in America was not altogether easy for so quintessential a central European as Schoenberg. His unique blend of paranoia and incorruptibility did not make his path smoother, and there seems little doubt that the struggle for existence and later for health to some extent lessened his output. But two of his greatest works belong to this last period of his life. Behind the classical shape of the Violin Concerto (1936) there is little of the self-conscious neoclassicism of the Twenties.

In this work form and expressive content go hand in hand. More remarkable yet is the String Trio of 1946, for in this score, which Schoenberg completed in a few weeks after an illness that nearly proved fatal and from which he never fully recovered, there is an elliptical brevity and concentration, a paring away of all extraneous detail, that looks directly across to the world of Beethoven's last quartets. The intensity of expression and the intellectual complexity which sometimes cause Schoenberg's music to sound overelaborate are here carried on to the Olympian level of the greatest masters. The absence of this work is the most serious single gap in the catalogue of Schoenberg recordings.

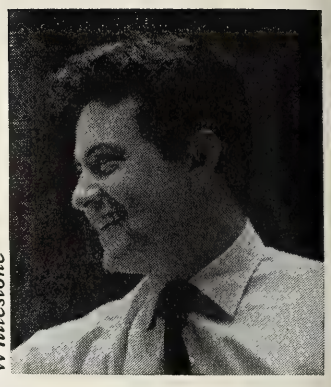
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JORGE MESTER, who starts his duties as Music Director and Conductor of the Louisville Symphony this fall, was born in Mexico City in 1935 of Hungarian parents. His musical career in the United States began when he was awarded a violin scholarship at the Berkshire Music Center. His interest in conducting developed while he was a student at the Juilliard School of Music, where he became later the youngest faculty member in the school's history. He has also won international fame for his conducting and recording of the works of the shamelessly revived neo-Baroque composer P.D.Q. Bach. Since his concert with the Boston Symphony Orchestra at Tanglewood this summer Jorge Mester has conducted the opening concert of the Mozart Festival at Lincoln Center and has spent a month guest conducting in Europe. He makes his first appearance with the Orchestra in Boston this weekend.

Exhibition

The exhibition on view in the gallery is loaned by the Adelson Galleries, 154 Newbury Street, Boston, which specializes in nineteenth and twentieth century paintings and represents particularly American Impressionists and artists of the Hudson River School.

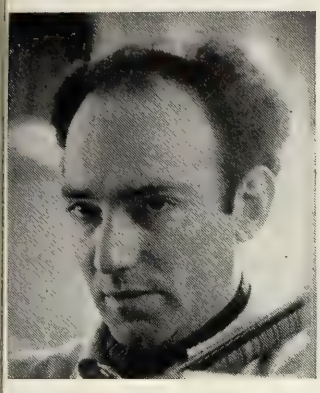
Youth Concerts

The ninth season of Youth Concerts opens at Symphony Hall on Saturday 4 November, when Harry Ellis Dickson conducts members of the Boston Symphony Orchestra in a program called 'What's in a name?' The pieces to be played were all written for special occasions and include *The Academic Festival Overture* of Brahms, Stravinsky's *Fireworks,* and works by Handel, Beethoven, Vivaldi, Kornsand and Sousa.

Further concerts in the first series will be on 13 January and 9 March; the concerts of the second series will be on 11 November, 20 January and 16 March. Each starts at 11 a.m. and lasts for approximately an hour. They are designed for young people from Grade V through Junior High and High School. The Wayland Jazz Quartet will join the orchestra in the second program, which is called 'Can jazz be classical?' And the final program of the series will feature winners of the Greater Boston High School soloists' competition. The orchestra will also be joined by the Greater Boston Youth Symphony Orchestra in a performance of the Prelude to *Die Meistersinger* by Wagner.

All seats are reserved and cost $5 each for a series of concerts. Ticket orders, accompanied by check and stamped addressed envelope, and inquiries should be addressed to Ticket Committee, Youth Concerts at Symphony Hall, 251 Huntington Avenue, Boston, Massachusetts 02115.

The soloists



Boris and Milton

JULES ESKIN, Principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He played with the Dallas Symphony and was first cellist of the New York City Opera and Ballet Orchestra. He made a recital tour of Europe in 1961 and has also given many recitals in the United States. He used to play each year with Pablo Casals in Puerto Rico.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he went on their international tour earlier this year. He has played several concertos with the Orchestra, most recently the Schumann concerto last season.



BURTON FINE joined the Boston Symphony Orchestra as a member of the second violin section in 1963 and was appointed Principal of the viola section a year later. For the preceding nine years he was a research chemist with the National Aeronautics and Space Administration in Cleveland. A native of Philadelphia, he studied at the Settlement Music School with Ivan Galamian, then continued at the Curtis Institute. From there he moved to the University of Pennsylvania where he received his degree in chemistry. He holds a Ph.D. in chemistry from the Illinois Institute of Technology. During his time with the Space Agency he was active in Cleveland's leading chamber groups.

Burton Fine is a member of the faculty of the New England Conservatory and of the Berkshire Music Center, where he also studied in 1950. He is a member of the Boston Symphony Chamber Players and toured with them to England, Germany and the Soviet Union earlier this year. Last season he was soloist with the Orchestra in performances of *Der Schwanendreher* by Hindemith.

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FUTURE PROGRAMS

Fifth Program

Friday afternoon 3 November at 2 o'clock
Saturday evening 4 November at 8.30

MOZART	Symphony no. 36 in C major K. 425 'The Linz'
KRAFT	Concerto for Percussion and Orchestra EVERETT FIRTH CHARLES SMITH HAROLD THOMPSON ARTHUR PRESS THOMAS GAUGER
DVORAK	Romance for violin and orchestra op. 11
TCHAIKOVSKY	Violin Concerto in D op. 35 ITZHAK PERLMAN

The performance next week of Kraft's Concerto for Percussion and Orchestra will be a Boston première. William Kraft, timpanist and principal of the percussion section of the Los Angeles Philharmonic Orchestra, composed the concerto in 1964. He has adapted it specially for the five players of the Boston Symphony Orchestra, working in close cooperation with Everett Firth.

Another première by the Orchestra will be Dvorak's Romance, a charming piece based on the second movement of the F minor Quartet. The soloist will be the talented young violinist Itzhak Perlman, whom subscribers will remember for his exciting performance of Prokofiev's Second Violin Concerto last season. He will also play the Tchaikovsky Concerto next week. For many members of the audience the performance will probably be the first that they have heard of the concerto completely without cuts, exactly as the composer originally wrote it.

The concert will end at about 4.05 on Friday
and at about 10.35 on Saturday

Sixth Program

Friday afternoon 10 November at 2 o'clock
Saturday evening 11 November at 8.30

HAYDN	Symphony no. 79 in F major
WEBERN	Variations op. 30
SCRIABIN	Symphony no. 3 'The Divine Poem'

programs subject to change

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The Program:

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Brahms, String Sextet in G Major, Op. 36

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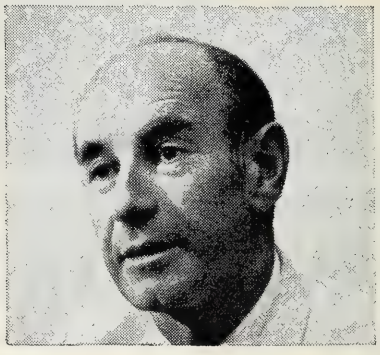
Schubert, Sonata No. 3 in B flat Major (Posthumous); Chopin, Twelve Etudes, Op. 10; Prokofieff, Sonata No. 7, Op. 83.

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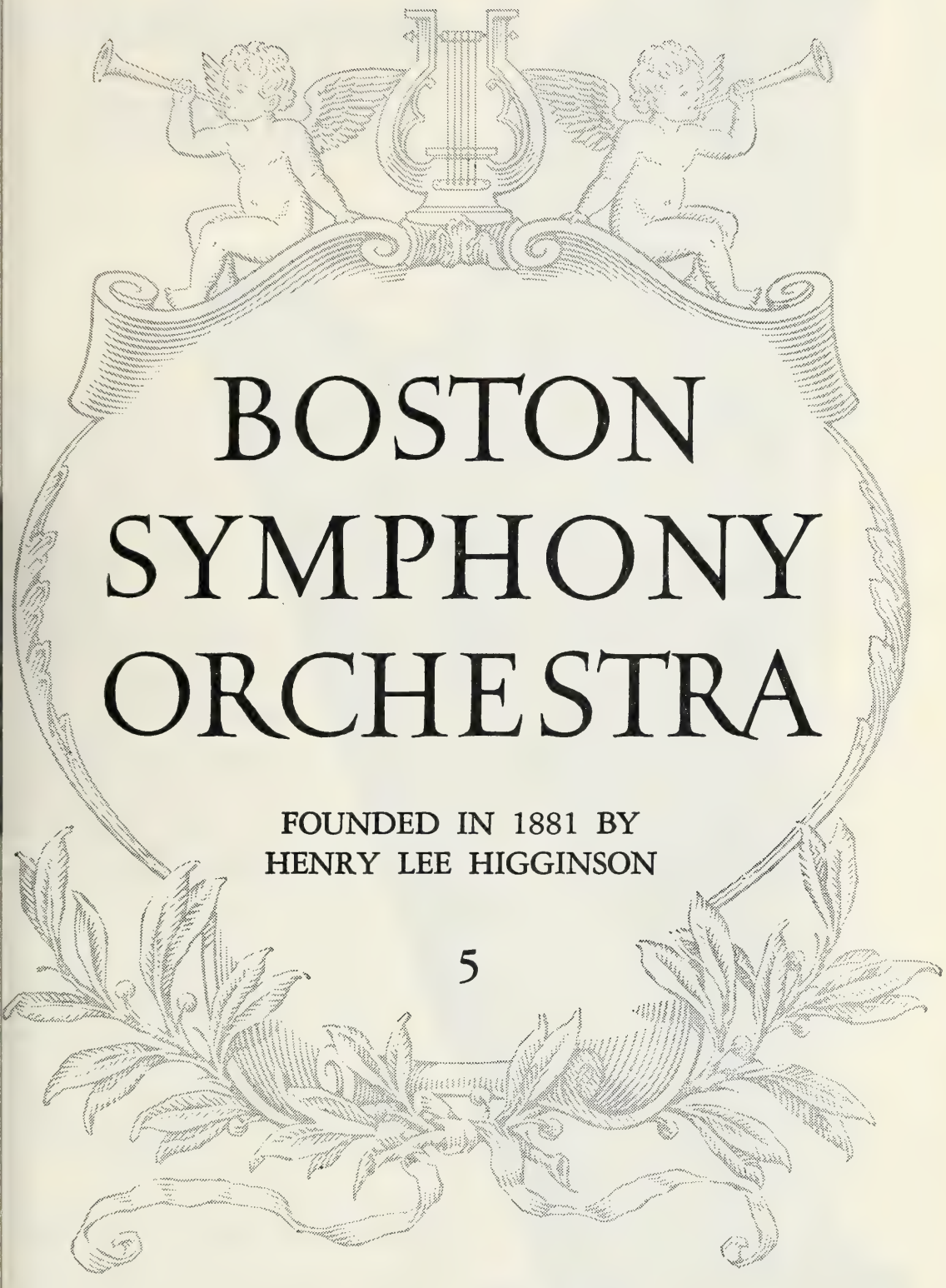


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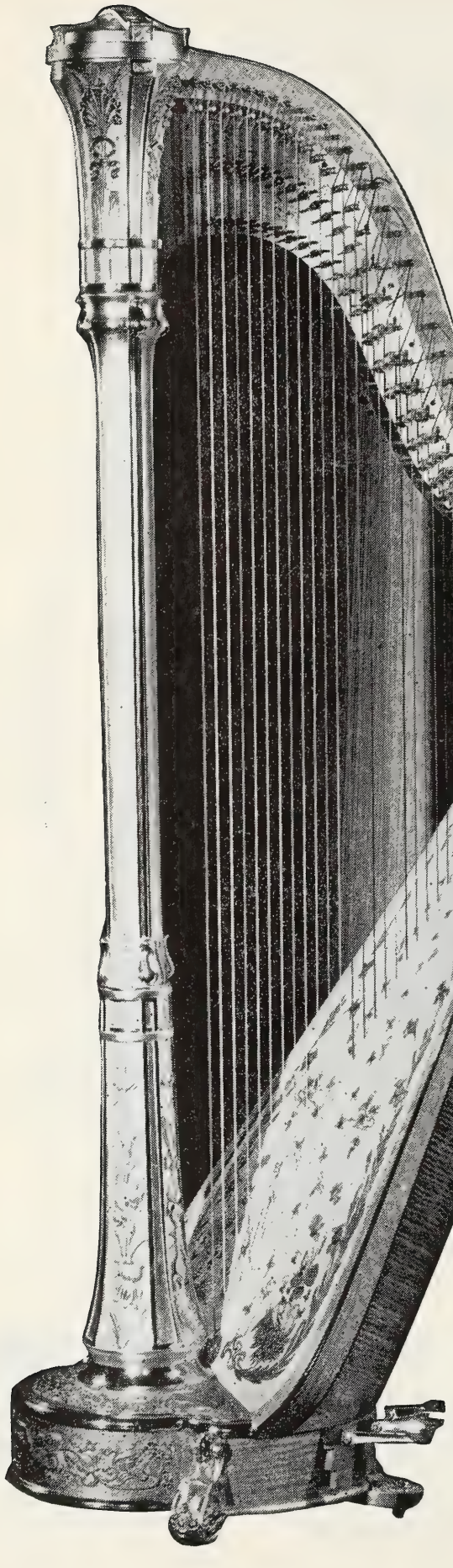


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debut

Itzhak Perlman with the Boston Sympho Orchestra under the direction of Leinsdo

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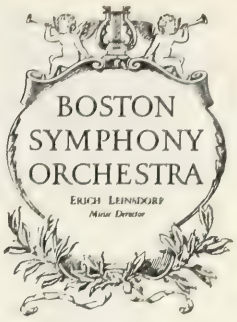
When Itzhak Perlman and the Bostonians performed these works in December, critics pulled out all the superlatives. "Undisputed master of the Sibelius Concerto." "Perlman brought to the Prokofieff G Minor Concerto an assured and easy virtuoso technique." ". . . called forth from Leinsdorf some of his most eloquent work," wrote the Boston Globe. The New Yorker has called Perlman "brilliant." Time Magazine declared, "The U.S. and the world will be hearing a lot more about Itzhak Perlman in the very near future." Listen to this new RCA Victor Red Seal recording – and see if you don't agree with The New York Times: "Perlman carries the mantle of the great virtuosi of the past."



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AUTUMN PROGRAMS

13 November at 8.30

BOSTON SYMPHONY CHAMBER PLAYERS

HAYDN	Trio no. 2 in G for flute, violin and cello op. 100
VARESE	Octandre (1924)
MARTINU	Nonet
BRAHMS	Piano Quartet in G minor op. 25

4 December at 8.30

BOSTON SYMPHONY STRING TRIO
with RICHARD GOODE piano

MOZART	Piano Quartet in E flat K. 493
MARTINU	Two madrigals for violin and viola
BRAHMS	Piano Trio in B major op. 8

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Laurence Thorstenberg

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Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ Clarinet

BASS CLARINET
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Friday afternoon 3 November at 2 o'clock
Saturday evening 4 November at 8.30

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Cadenza e variazioni

EVERETT FIRTH — CHARLES SMITH
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MOZART
Symphony no. 36 in C major K. 425 'The Linz'
Adagio; Allegro spiritoso
Poco adagio
Menuetto
Presto

INTERMISSION

DVORAK
Romance for violin and orchestra op. 11
ITZHAK PERLMAN
First performance in Boston

TCHAIKOVSKY
Concerto for violin and orchestra in D major op. 35
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo
ITZHAK PERLMAN

Henryk Szeryng has recorded the Violin Concerto of Tchaikovsky with the Orchestra under the direction of Charles Munch

The concert on Friday will end at about 4.05
and at about 10.35 on Saturday

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Program Notes

WILLIAM KRAFT

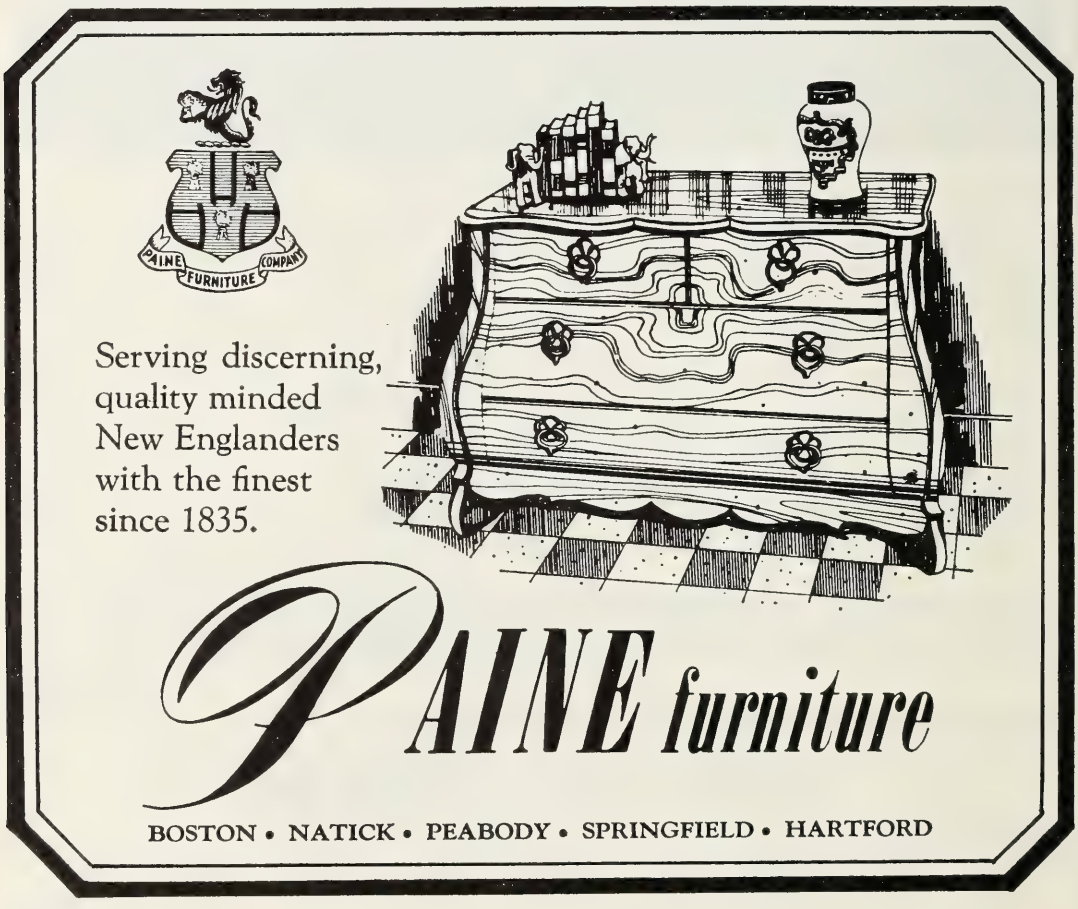
Concerto for Percussion and Orchestra

William Kraft was born in Chicago on 6 September 1923. The concerto was written in 1964 and entitled 'Concerto for four percussion soloists and orchestra'. It was first performed by the Los Angeles Philharmonic Orchestra conducted by Zubin Mehta in Los Angeles in March 1967. Mr Kraft has specially adapted the concerto for the five percussion players of the Boston Symphony Orchestra.

The instrumentation: the solo percussion group plays 4 timpani, 5 graduated wood drums (3 wood blocks and 2 temple blocks which are played with hard vibraphone mallets with rattan stems), tambourine, 5 graduated membranic drums (high bongo, low bongo, snare drum, field drum, tenor drum, which are played with snare drum sticks), 6 suspended antique cymbals, chimes, glockenspiel, vibraphone, xylophone, small bell with clapper, 5 graduated metals (2 triangles and 3 cymbals), bass drum, snare drum, triangle, song bells. The orchestra consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 2 trombones, tuba, harp, piano, celesta and strings.

William Kraft writes:

'Whatever thoughts I have about composition are somewhat classic in nature and of necessity somewhat generalized. I believe that music is an aesthetic function and that whatever disciplines and skills are employed – as well as matters of balance or symmetry (or imbalance and asymmetry) – are tools for, and subordinate to, concepts of beauty and expression. Ugliness and any sort of dramatics, of course, can fall into the generalized description. There is always the relationship of




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instinct and technique and, in this, one should attain personality and style. While composers do find general agreement at certain times I do not think that music must "mirror its age" especially one as technological as this one. But, at the same time, it is just as valid to mirror an age's aspirations rather than its practices.

'As to the Percussion Concerto in particular, it was written in 1964 while I was on a fellowship at the Huntington Hartford Foundation. I took it as a challenge to have the percussion instruments compete with the traditional concerto instruments on their own terms and laid the work out in three movements with internal designs meant to show the percussion instruments in their favorable light. The first movement opens with a glockenspiel (orchestra bells) solo, the material of which undergoes some evolution and some commentary by timpani, vibraphone and five graduated drums. The second movement is founded on a jazz-like ostinato. Most of the material was written first for the percussion instruments to make certain it was idiomatic but is played first by the winds with brass punctuations. One could — if so disposed — compare the movement to a Japanese fan that folds out gradually, shows its full design and then folds back on itself. The third movement is the largest and most pretentious. It opens with a timpani cadenza on which all subsequent sections or rather variations, are based. The variations alternate between the orchestra and the percussion wherein the latter comment on the former, but as the movement progresses, the separation breaks down until all competition is within the one final variation'.

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William Kraft's major work in composition was done at Columbia University in New York, where he studied with Otto Luening. He was a member of the Berkshire Music Center in 1948, 1950 and 1951 where he studied with Irving Fine. He is timpanist and head of the percussion section of the Los Angeles Philharmonic Orchestra; he also does a considerable amount of conducting, mostly of contemporary chamber works for the well known Monday evening concerts in Los Angeles. He is on the faculty of the University of Southern California. He will be in Europe for a considerable period next year on a Guggenheim Fellowship, and expects to spend some time with Pierre Boulez.

During the last five years William Kraft's major works have included the *Concerto Grosso* (1962) which has been performed several times and recorded by the Louisville Orchestra; a song cycle *Silent Boughs* (1963), written for Marilyn Horne and performed by her throughout Europe on a tour of the Los Angeles Chamber Orchestra conducted by Henry Lewis. *Configurations* (1966) is a concerto for four percussion soloists and jazz orchestra, commissioned by Dick Schory and the Ludwig Drum Company; the *Double Trio* (1966) for piano, tuba and percussion versus prepared piano, electric guitar and prepared percussion was performed at Tanglewood during the Festival of Contemporary American Music in August this year. *Momentum* (1966) is a piece for eight percussion players, and *Contextures* was written this year for Zubin Mehta and the Los Angeles Philharmonic. It will be first performed in April 1968.

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WOLFGANG AMADEUS MOZART

Symphony no. 36 in C major K. 425 'The Linz'

Program note by John N. Burk

Mozart was born in Salzburg on 27 January 1756, and died in Vienna on 5 December 1791. He composed this symphony at Linz in October and November 1763, and the first performance was given at Count Thun's palace on 4 November. The first performance by the Boston Symphony Orchestra was on 17 November 1882, and the symphony was most recently performed in this series on 28 and 29 March 1958, with Charles Munch conducting.

The instrumentation: 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

In Vienna, where Mozart spent the last ten years of his life, composing according to needs, his genius found its full fruition in a quantity of great works. They embrace his finest string quartets and quintets and his piano concertos in numbers; also his five great operas in the buffo style. It must be a reflection on Viennese taste, or lack of musical perception, that he seems never to have been asked to compose a symphony in Vienna. Of the three great symphonies of 1788 there is no record either of commission or performance. Prague, enraptured over *Figaro,* asked in 1786 for the Symphony which bears its name. Three years earlier, while returning from a visit to Salzburg with Constanze a year after their marriage, he stopped in Linz to visit his friend Count Thun, and there hastily composed a symphony.

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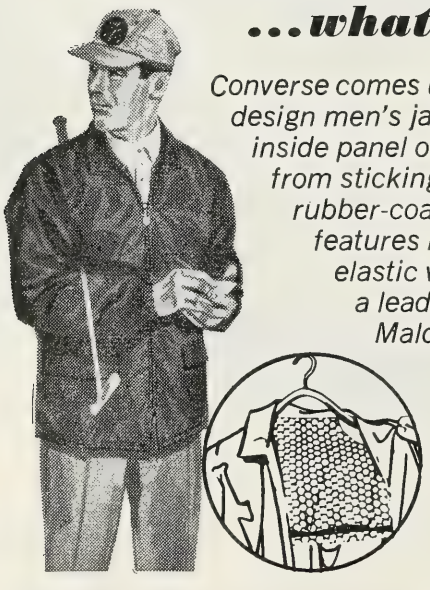
Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. 'When we arrived at the gate of Linz,' wrote the composer to his father, 'we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday 4 November I shall give a concert in the theatre here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time.' Mozart was as good as his word — within the five days that remained from his arrival to the hour of the concert a new symphony was written, the parts copied, the piece (presumably) rehearsed. It is small wonder that the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in the space of some three days, conceived and completed a full length

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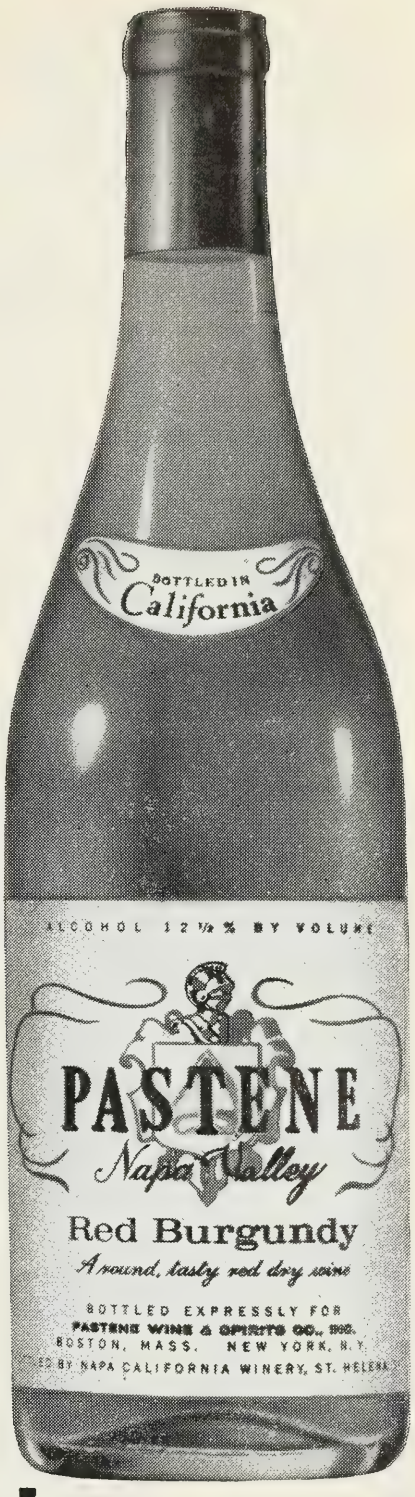
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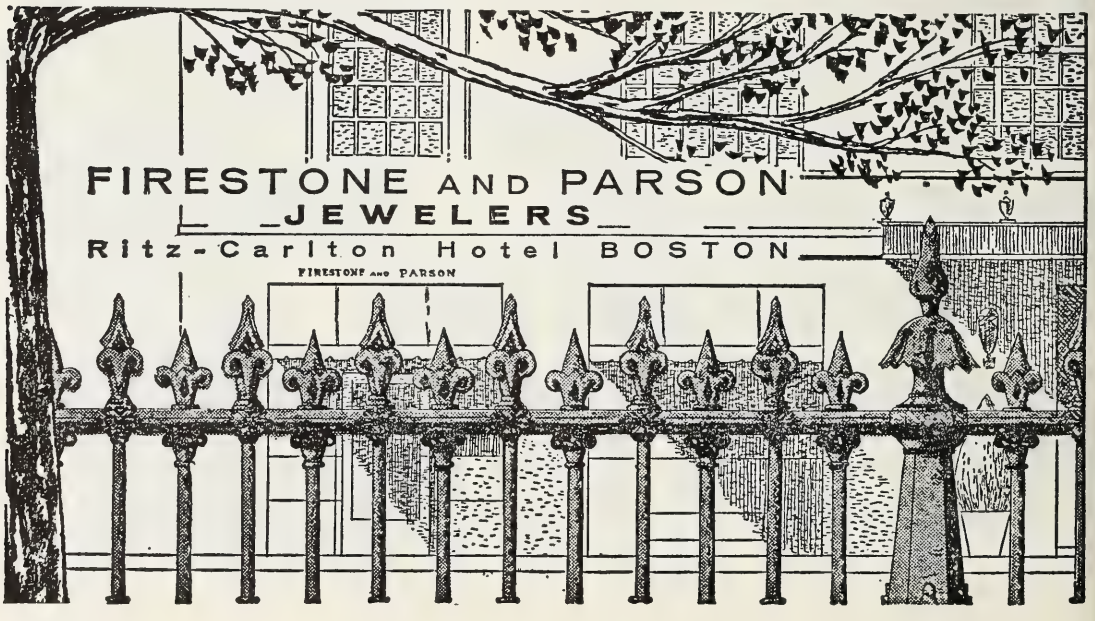
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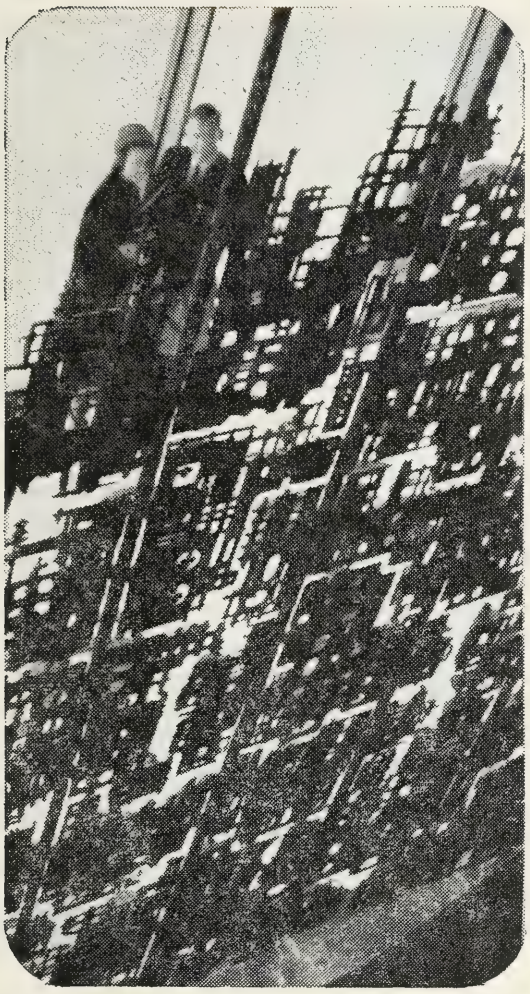
symphony, replete with innovation, daring and provocative in detail of treatment; the obvious product of one who has taken new thought and gathered new power. As the years pass, the students of Mozart have learned to accept what they will never account for — sudden and incredible manifestations in his development.

Jahn discerned the influence of Joseph Haydn in this symphony, particularly the 'pathetic somewhat lengthy *adagio*' which ushers in the *allegro spiritoso*. Mozart had until that time never used an introduction to a symphony. But it should also be noted that introductions in the symphonies of Haydn were decidedly the exception until about this year, after which both composers were inclined towards them. The interrelation of the symphonically developing Mozart and Haydn is always a subject for circumspect opinion. Jahn also points out as Haydnesque the 'lively, rapid, and brilliant character of the whole, the effort to please and amuse by turns, and unexpected contrasts of every kind in the harmonies, in the alternations of *forte* and *piano*, and in the instrumental effects.' Saint-Foix rejects this thesis on its face value. To begin with, the Mozart who wrote the *Linz* Symphony had reached an ebullient and self-reliant point in his growth — he was in no mood for imitation. 'The small number of symphonies written by Joseph Haydn in the years 1780–1783, which might have had some connection with the *Linz* Symphony, actually show none. It might be more reasonable to suppose a definite effect of this symphony upon the subsequent ones of Haydn.'

Against this Mozart authority is the opinion of another, Alfred Einstein, who quotes this symphony as showing 'how greatly Mozart had come under Haydn's influence, not only as a quartet composer, but as a creator of symphonies'. Mr Einstein instances the 6-8 meter in the slow movement as a Haydn trait, but he is forced to admit that the slow introduction to the symphony itself, wherein Mozart was supposedly yielding to a Haydn precedent, had indeed no precedent in Haydn, 'with its heroic beginning, and the play of light and shade that follows, leading from the most tender longing to the most intense



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agitation'. Mr Einstein further discerns signs of hasty writing in this symphony. If any demonstrable connection is to be traced, it is a curious one between Mozart and Haydn's brother Michael, for whom recently, at Salzburg, Mozart had composed two duos for violin and viola, the second of which contains a thematic premonition of the symphony.

To Mozart alone, in the words of M. de Saint-Foix, could be attributed 'the *allegro spiritoso,* dreamy and at the same time militant, for a march crosses it, or rather surges up at moments and disappears. The noble and serene inspiration of the *poco adagio,* where clouds gather to dim the unforgettable rhythm of the Sicilienne, the minuet so dancing, ardent, and tender, with the counterpoint in the trio which never leaves the tone of C; finally the *presto,* where joy at once becomes frenetic, these features comprise what one is constrained to call the first great classical vista which Mozart designed in the symphonic *genre.*'

The absence of flutes and clarinets in the instrumentation would suggest that Mozart was adapting himself to the limitations of the ducal orchestra at Linz. It is also worthy of remark that the composer makes use of the trumpets and drums in the slow movement, although never intrusively.

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ANTONIN DVORAK

Romance for violin and orchestra op. 11

Dvořák was born in Nelahozeves (Mühlhausen), Bohemia on 8 September 1841, and died in Prague on 1 May 1904. He composed the Romance at some time between 1873 and the year of its first performance, 1877. Josef Markus was the soloist at the première with the National Theatre Orchestra of Prague, conducted by Adolf Čech on 9 December.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings.

Dvořák was married in November 1873 to Anna Čermáková, the daughter of a goldsmith. He was thirty-two years old and had lived in Prague for exactly half his life. During those second sixteen years his life had been hard. He was the eldest son of a family of eight and his father had become bankrupt after leaving his home village in the hope of making a better living by running an inn in a town where he was a stranger. Only by his own determination and the belief of some of his relations and teachers in his talent had Dvořák been able to pursue his bent for music.

He composed energetically during the early years in Prague, and from what remains of the music, it is clear that his models were Mozart, Beethoven, Schubert and Mendelssohn, and later Wagner. But he was also his own most discerning and severe critic, and burnt many of his



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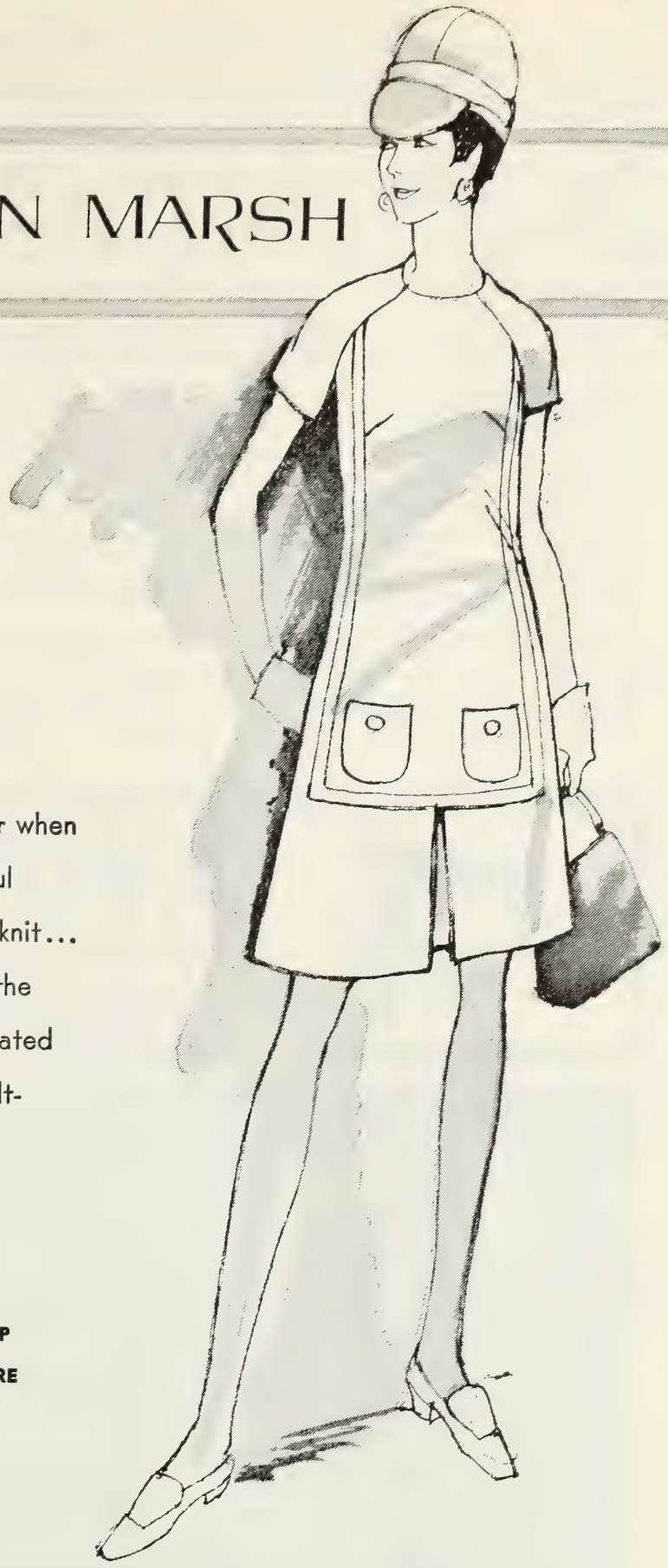
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early manuscripts. He said himself that when he first went to Prague he always had enough paper to make a fire. The ideas he thought good, though, he would remember, and from several of his unsuccessful pieces he would reuse material that he approved; much from the Symphony No. 1 *(The Bells of Zlonice),* for instance, composed in 1865, but not discovered until 1923, reappeared in the *Silhouettes* for piano of 1879. The same is true of the *Romance:* it is based on the andantino movement of the F minor Quartet, composed in 1873, which the leading chamber musicians of Prague originally rejected for performance.

Dvořák did not earn much money during that period; he had studied violin and viola as well as organ and piano, and for several years had worked playing the viola in an orchestra which was popular in the restaurants of Prague, and which formed the nucleus of the pit orchestra of the Czech National Theatre. But in the early seventies his compositions began to be recognized, he himself was forming a style which no longer owed so obvious a debt to his models, and shortly after his marriage, he resigned from the orchestra and obtained the post of organist at the Church of St Adalbert in Prague. His evenings were free, his life less arduous and he devoted more time to composition.

The F minor Quartet is autobiographical in a way similar to Smetana's Quartet 'From my life', and the second movement is reminiscent of a Mendelssohnian 'Song without words'. Dvořák based the *Romance* on this movement, and it is a piece of simple and gentle charm.

A. H. R.





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PETER ILYICH TCHAIKOVSKY

Concerto for violin and orchestra in D major op. 35

Program note by John N. Burk

Tchaikovsky was born in Votkinsk, Russia, on 7 May 1840, and died in St Petersburg on 6 November 1893. He composed the Violin Concerto in 1878, and it was first performed by Adolph Brodsky and the Vienna Philharmonic Orchestra on 4 December 1881. The first Boston performance of the Concerto was by Adolph Brodsky with the Symphony Orchestra of New York, conducted by Walter Damrosch in the Tremont Theatre on 13 January 1893. The first complete performance of the Concerto in this series was by Alexandre Petschnikov on 27 January 1900, and the most recent by Henryk Szeryng on 6 and 7 February 1959.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

Violinists have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may be said even more emphatically about his Violin Concerto. Joseph Kotek, who inspired the work, shied away from it; Leopold Auer, to whom the composer dedicated it, openly repudiated it; and it fell to a third violinist, Adolph Brodsky, to perform and champion the now popular score.



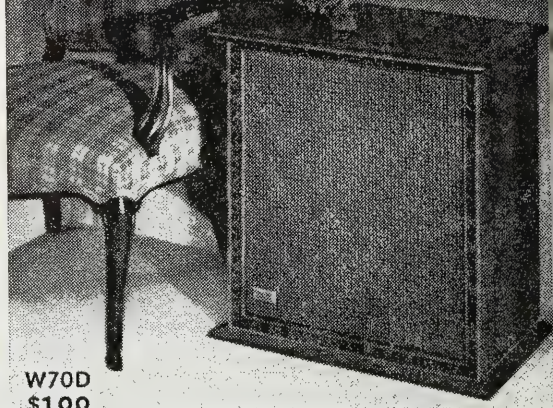
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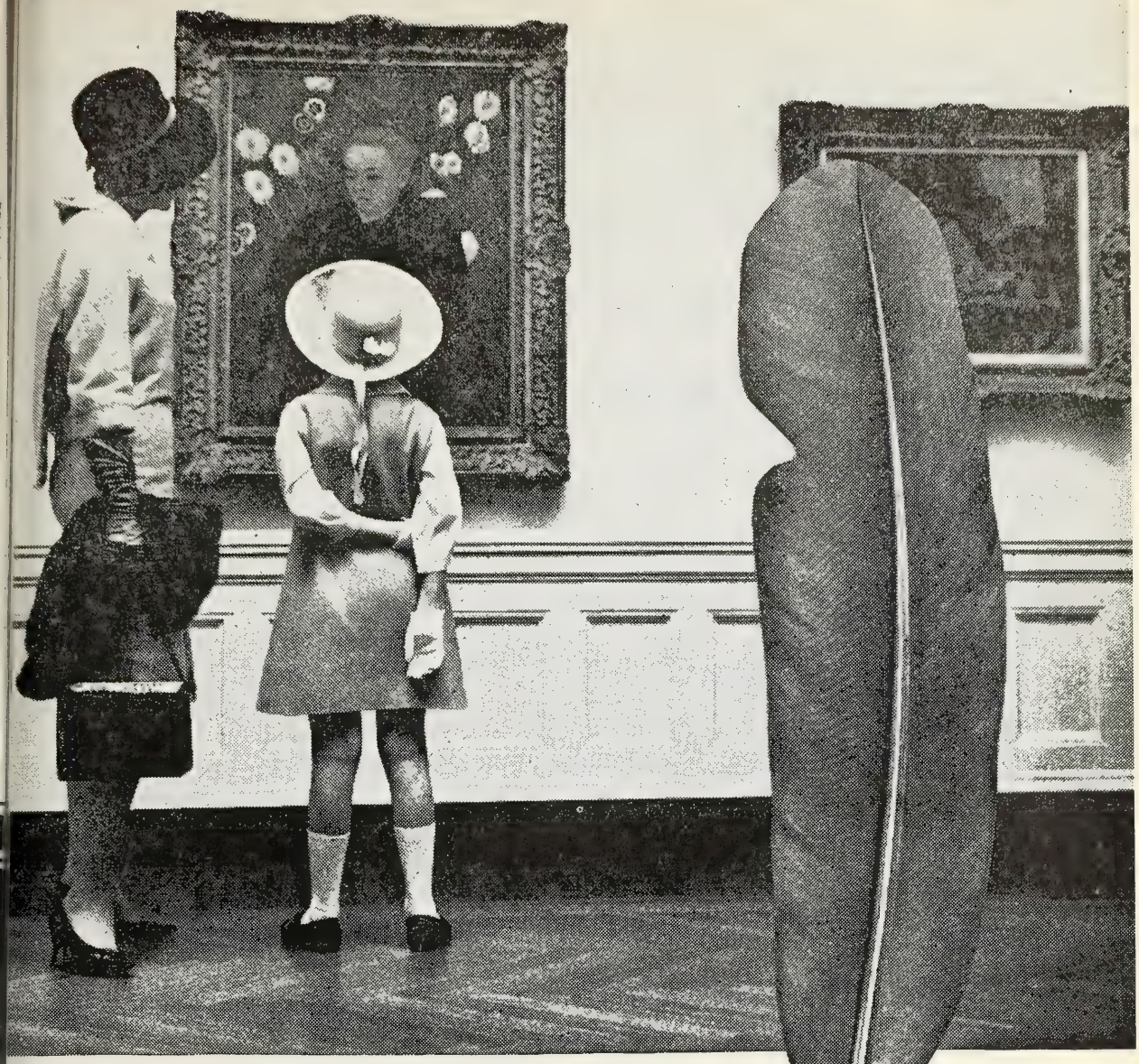


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The first violinist to come upon the scene was Tchaikovsky's young friend from Moscow, Joseph Kotek, who visited the composer at Clarens on the shore of Lake Geneva, in the early spring of 1878. Tchaikovsky was in the mood for music. He wrote Mme von Meck on 27 March with enthusiasm about Lalo's *Symphonie Espagnole,* in which he found 'freshness, piquant rhythms, beautifully harmonized melodies'. Lalo, said Tchaikovsky, was like his favorites Delibes and Bizet in that he 'studiously avoids all commonplace routine, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions'. It would seem that Lalo's persuasive concerto had directed Tchaikovsky's creative ambitions to that form, for when Kotek took out his violin and Tchaikovsky sat at the piano, the principal manuscript in hand turned out to be the sketch for his new violin concerto. He had put all other plans aside to complete this one, and he wrote to his publisher Jurgenson on 20 April: 'The violin concerto is hurrying toward its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed.' He did complete his sketch the next day, ran through it with Kotek, who was still there, but before beginning on the scoring, he wrote an entirely new slow movement.

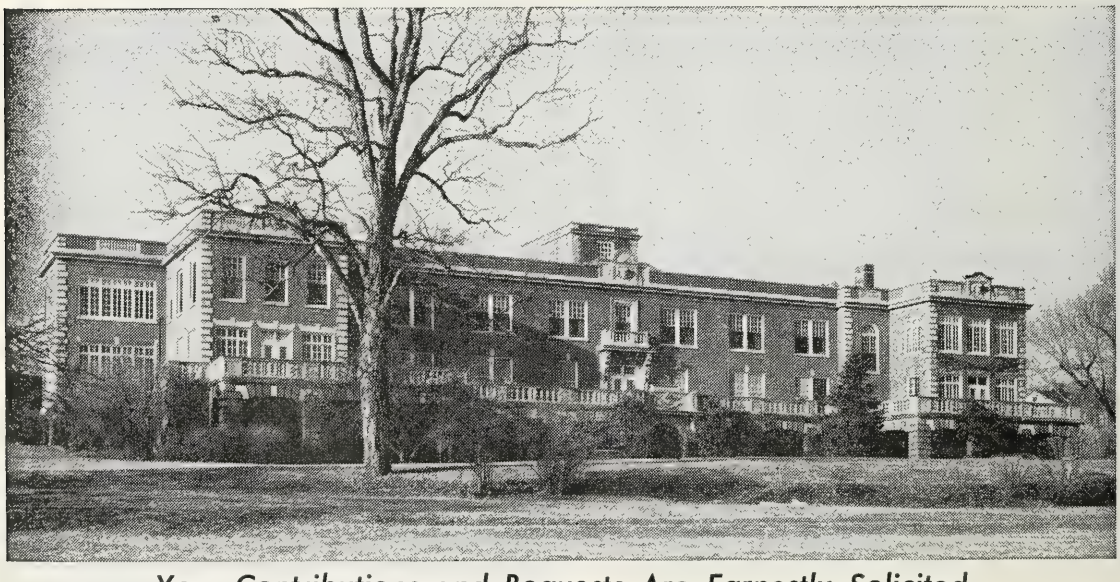
Tchaikovsky sent a copy of the Concerto to Mme von Meck before its publication. With the canzonetta she was 'delighted beyond description,' but evidently the first movement did not entirely satisfy her, for Tchaikovsky wrote on 22 June: 'Your frank judgment on my violin

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concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure.'

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult.

Nearly four years passed without a performance. At length, another violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (4 December 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called 'extremely slashing'. The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster:

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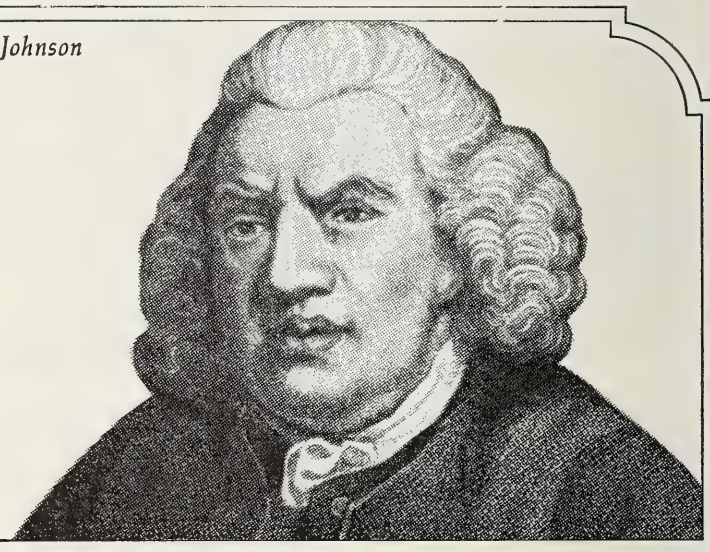
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'For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost concilates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that "stink in the eye". Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear.'

Samuel Johnson



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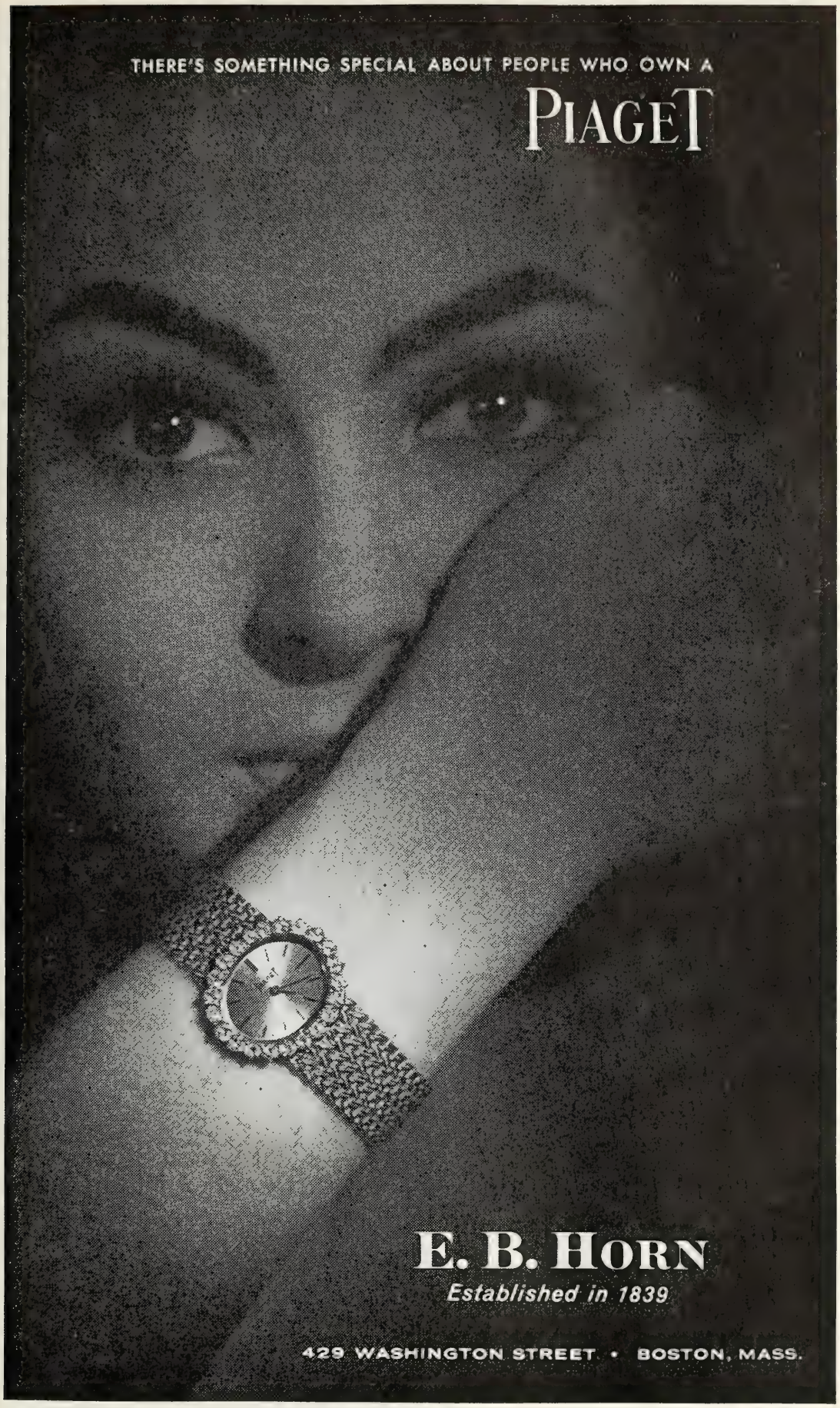
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The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance by the orchestra failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, nor by the difficulties in the string parts, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In fact Brodsky, writing to the composer shortly after the first performance, gives evidence that it could hardly have been intelligible:

'I had the wish to play the Concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played

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it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me – I had to bear many rude things from Colonne and Pasdeloup – fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new piece, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally, we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything pianissimo, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered accordingly.'

SKIRA

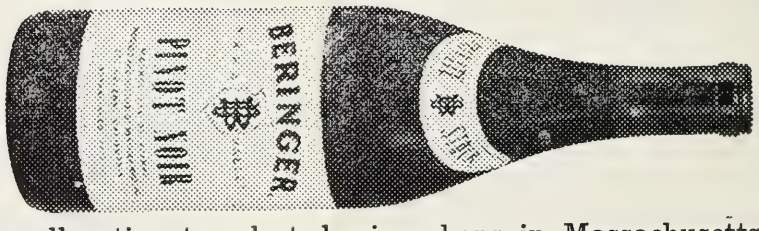
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In gratitude to his soloist-champion, Tchaikovsky wrote to Jurgenson (27 December 1881): 'My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals.'

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he 'was born hating program music and the Russian school'), the concerto prospered. Other violinists (notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: 'I do not know whether my dedication was flattering to Mr Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Leningrad virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things.'

At today's performance, Mr Perlman and the Orchestra will play the concerto as Tchaikovsky originally wrote it, without the traditional cuts.

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The B.S.O. and the Talking Machine - Part 1

by Martin Bookspan

The entire Eastern seaboard of the United States was sweltering in the grip of a brutal Indian Summer heat wave on the first day of October 1917. In a hundred homes in Boston, bags were being packed and their owners preparing to take the 7.30 p.m. train bound for Philadelphia. Embarking on a trip was nothing new to these men: they were the hundred members of the Boston Symphony Orchestra and half-a-dozen times each season they went 'on the road' for a week or more at a time. As a matter of fact, it was barely two years since they had collected their gear for what had been the most extensive tour in the orchestra's history – a cross-country trip which had taken them to San Francisco for a triumphant series of thirteen concerts at the Panama-Pacific Exposition.



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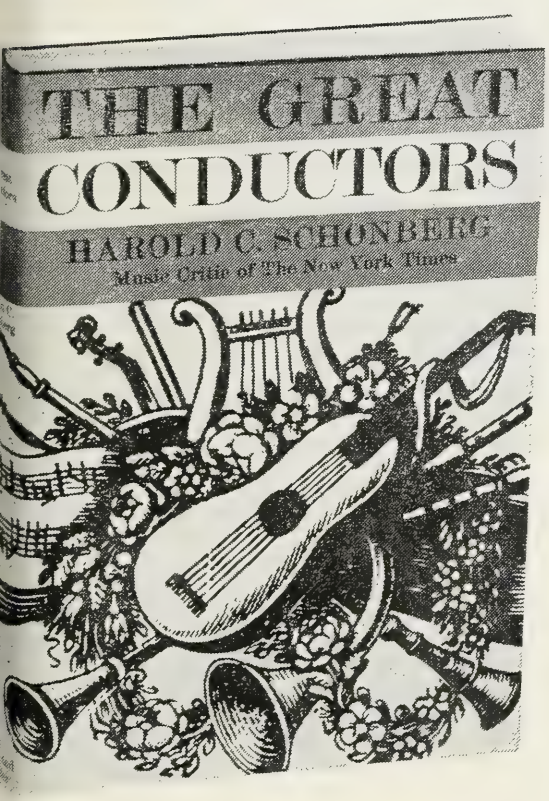
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But there was something different about the preparations this time. For one thing, the orchestra had not yet officially begun its 1917–18 season on the familiar stage of Symphony Hall – that was still ten days off, on 12 and 13 October – yet here the men already were preparing for an expedition. For another, there was the oppressive, debilitating heat. String players wondered how they would ever be able to keep their instruments in tune. And what about the sensitive timpani skins, how would they survive the twin ordeals of weather and transportation? And then there was the most important difference of all: the orchestra was going on tour, to be sure, but not for the familiar purpose of playing a series of concerts in a string of cities before enthusiastic audiences. No, the only visible audience the Boston Symphony musicians would have for their impending performances were to be sound technicians and a couple of enormous acoustical recording horns.

Probably nobody in the official party that day fully realized the significance of the occasion, but the Boston Symphony Orchestra was headed for the Camden, New Jersey, laboratory of the Victor Talking Machine Company, there to become the first symphony orchestra in the United States ever to make a phonograph record.

Actually, the Victor Company was late in entering the field of orchestral recording. The first large-scale symphony orchestra recording, a performance of Tchaikovsky's *Nutcracker Suite* by the London Palace Orchestra under Hermann Finck, was released in April 1909, by the English branch of the German Odeon Company. During the next



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two years the Gramophone Company in England was releasing recordings, by Landon Ronald and the New Symphony Orchestra, of such works as the scherzo from Mendelssohn's *A Midsummer Night's Dream,* the Overture to *The Marriage of Figaro,* and Sibelius' *Finlandia* (a score composed only a dozen years before!). Similarly, in Germany locally made symphony orchestra recordings had been available since 1911, and Odeon in 1913 produced the first complete symphonies ever issued – Beethoven's Fifth and Sixth.

It was with some excitement, despite the weather, that the early birds among the members of the Orchestra began to arrive at South Station. By six in the evening enough of them had gathered so that throughout the waiting room there were small groups of men playing cards, checkers, or chess. Shortly before seven Dr Karl Muck, their conductor, arrived on the scene. He had come directly from his summer home in Maine; he was wearing knickers, and his face was beaded with perspiration. By 7.15 Manager Charles A. Ellis and Assistant Manager William Brennan had checked in the last members, and at exactly 7.30 the train slowly began to pull out.

The overnight train ride to Philadelphia in that pre-air-conditioned era was miserable. Sleep was virtually impossible and many players spent the night wandering through the cars chatting with their colleagues. In the conductor's stateroom Muck and Leslie Rogers, the

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Librarian, conferred about the repertory to be recorded. Only the finale from Tchaikovsky's Fourth Symphony was definitely on the schedule, with the remaining pieces yet to be selected. Muck wanted to do movements from other symphonies, Rogers strongly favored shorter, lighter works (and, unknown to Muck, had packed the scores and parts of several such selections, among them the Prelude to the Third Act of *Lohengrin,* the *Marche miniature* from Tchaikovsky's First Suite and the *Rakoczy* March from *The Damnation of Faust*).

Philadelphia's Broad Street Station was like a steam bath when the train arrived early on the morning of Tuesday, 2 October. The sleeping cars had to be vacated at 7 a.m. and so, in the semidarkness that precedes the rising of the sun, the hundred weary musicians staggered out of the train and onto the buses which were to take them across the river to Camden.

When they finally arrived at their destination, tempers were strained and nobody was in the least enthusiastic about the work at hand — 10 a.m. and 2 p.m. recording sessions in the laboratory each day from Tuesday through Friday.

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One of those who greeted the orchestra was Victor Herbert, who three years earlier had formed ASCAP and now was vitally interested in being present at the sessions. After the preliminary introductions were concluded, the entire orchestra was ushered into the 'studio' where the recordings were to be made.

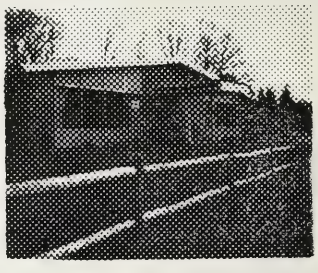
The sight that greeted the musicians' eyes must have looked like something out of a Rube Goldberg cartoon: 'The studio was formerly a church, I believe. Inside it were set up two large wooden igloo-type structures, each with a sort of doorlike opening. We were told that all the strings were to sit in one of these hovels, the rest of the orchestra in the other. Outside and in front of these igloos there was set up a stool and a music stand for the conductor, who would have to peek into the openings. It seems to me that there was a horn that came out of these openings and converged on a needle which made the impression upon the wax in front of the conductor.' The words are those of Arthur Fiedler, for the past thirty-seven seasons the conductor of the Boston Pops Orchestra and in October 1917 a member of the Boston Symphony Orchestra, playing violin and viola.

Seeing the physical conditions under which they would have to work, the musicians must have been appalled. However, though slowly and glumly, one hundred instrument cases were opened, and the orchestra's solo oboe player, the renowned Georges Longy, sounded his A. One

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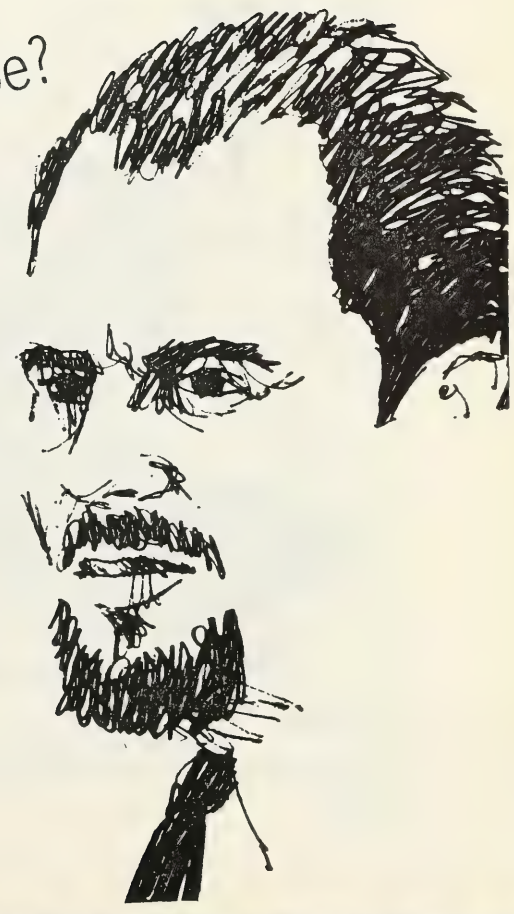
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How come all the music-lovers are reading The Globe these days?

Critic Michael Steinberg, maybe?



hundred times the sound was reëchoed as there followed that dynamic, cacophonous bedlam produced when an orchestra tunes up. They steamed and they fumed, but they were all — in spite of themselves — beginning to be infected with the challenge and excitement soon to be felt everywhere in the room.

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In the second part of his article Martin Bookspan continues with the story of the first recording session of the Orchestra, and the subsequent impact of the finished records on the public.

Martin Bookspan was born in Boston, studied at Harvard, and started professionally as director of serious music programs with various radio stations in Boston. He worked for the Boston Symphony Orchestra from 1954 to 1956 as radio, television and recordings co-ordinator. Since that time he has been based in New York. He is currently Program Consultant to WQXR, the radio station of The New York Times; *host and commentator on the WQXR broadcasts of concerts by the Boston Symphony Orchestra; member of the Music Advisory Panel of the USIA; music critic for Channel 7 News in New York; and contributing editor of* HiFi/Stereo Review. *He is also writing two books on musical subjects for Doubleday.*

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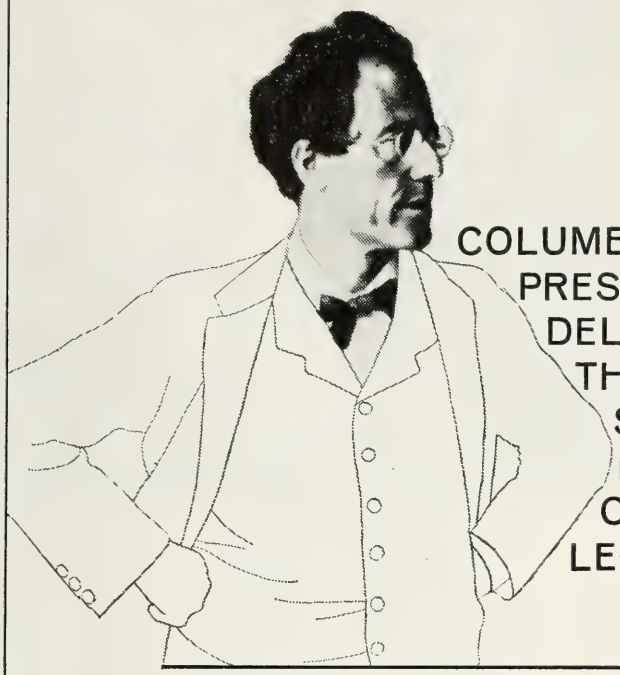


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At the recording of the Violin Concerto by Sibelius

ITZHAK PERLMAN, who last appeared with the Orchestra at Tanglewood this summer at a Berkshire Festival concert and at the Berkshire Music Center gala, was born in Tel-Aviv in 1945. He was always determined to play the violin, and even after having polio at the age of four, he refused to give up. Since his illness he has had to play sitting down.

His first studies were at the Tel-Aviv Academy of Music, and by the time he was ten his concerts and broadcasts had made his name well known in his own country. In 1958 Ed Sullivan was in Israel looking for talented young performers for his television show, and brought Perlman back to New York with other young Israeli artists. After two television appearances, Itzhak Perlman decided to stay in the United States, and went to the Juilliard School where his teachers were Ivan Galamian and Dorothy DeLay. Five years later he gave his first concert at Carnegie Hall, and in the following year he won the Leventritt Award.

Two seasons ago he made an extended tour of the United States and he is now well known on both sides of the Atlantic. His recording with Mr Leinsdorf and the Orchestra of concertos by Sibelius and Prokofiev was recently released by RCA Victor. The critic of *Hi Fi Stereo Review* said of his performance of the Prokofiev Concerto no. 2 in G minor, that he captures 'with sweet yet penetrating tone the work's lyricism and brilliance . . . Leinsdorf's excellent orchestral accompaniments are recorded with more wealth of detail that I have ever heard before in either the Prokofiev or Sibelius concertos – the percussion in the Prokofiev is a striking instance in point. From a sonic standpoint, all other recordings seem thin and pale alongside this one.'

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Boris and Mitton

EVERETT FIRTH was born in Winchester, Massachusetts though his family was from Maine. He studied with Saul Goodman, timpanist of the New York Philharmonic Symphony, at the Juilliard School, and with Roman Szulc, timpanist of the Boston Symphony Orchestra, at the New England Conservatory. He was graduated from the Conservatory with high honors and joined the Boston Symphony Orchestra in 1952. On Szulc's retirement three years later Firth became at the age of 25 the Orchestra's youngest principal in 70 years. He was also a pupil at the Berkshire Music Center at Tanglewood.

Everett Firth is a member of the Boston Symphony Chamber Players and is on the faculty of the Berkshire Music Center and the New England Conservatory. He has composed music for percussion ensembles and has written articles and books about the performance of percussion instruments. He imports instruments from Europe, and supplies not only his colleagues, but many schools and colleges in North and South America. He also manufactures sticks. In his spare time Everett Firth skis, fishes and hunts. His farthest adventures have taken him to Brazil to hunt jaguar, and to Alaska to hunt elk, moose and bear. An expert in antiques, he is about to open an art gallery in Dover which will specialize in primitive and early American art and in American clocks.

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CHARLES SMITH has not missed a rehearsal or concert in the 25 years of his membership of the Boston Symphony Orchestra. A native of Newark, New Jersey, he studied at the Juilliard School, and was taught by Alfred Frisce, Gene Krupa, William Dorn and Edward Rubsam. Before coming to Boston he played 600 performances of *Porgy and Bess* in an orchestra conducted by Alexander Smallens.

Charles Smith is on the faculty of Boston University, and has had many students who are now successful professional musicians. He has done considerable research into the history of percussion instruments and is keenly interested in contemporary music and jazz. At his home he has a soundproof room which contains an unusual collection of rare percussion instruments.

His other interests include literature, the theatre, Italian history and language and cartoons on percussion. His wife is a former professional musician and his three daughters all play instruments. One is presently at Boston University, another at the University of Michigan and the youngest is in Junior High School. The eldest, Joanne, appeared three times as a child soloist with the Orchestra during the Esplanade season. Charles Smith is a charter member of the Maugus Hill Lodge of Masons in Wellesley Hills.

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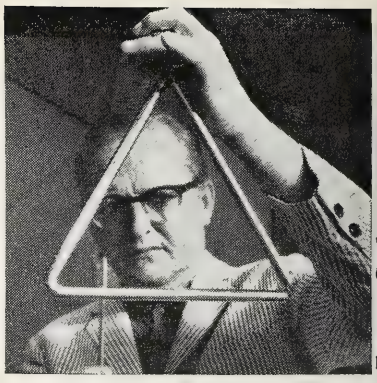
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Eugene Cook

HAROLD THOMPSON, born in Akron, Ohio, had a fascinatingly varied career before he joined the Boston Symphony Orchestra in 1952. After his studies at the Cincinnati Conservatory, where his teachers were George Carey and Fred Noak, his career began on a Mississippi River steamboat in a four piece Dixie band. He wrote a number for the famous dancer Mme LaZonga, which ended with the finale of the *1812 Overture;* became familiar with the music of the Midwest Medicine Shows, whose pitchmen and their 'spiels' are legendary American folklore; and played in the bands of circuses and Wild West shows and in traveling dance orchestras at hotels, cabarets and amusement parks. He then moved to theatre orchestras, and did a considerable amount of radio work before the days of television. Sir Eugene Goossens gave him the opportunity to enter the symphonic field and he played in opera and ballet orchestras before joining the Boston Symphony Orchestra.

Harold Thompson is at present compiling an instruction book on percussion, and working on an article designating a special counting system for percussion players. He is one of the world's leading experts on cymbals and coaches professionals in his own special field; he chooses cymbals for his colleagues in orchestras all over the world. He is interested in the graphic and visual arts, and he enjoys golf and skindiving. His other main hobby is salmon fishing, at which he is expert.

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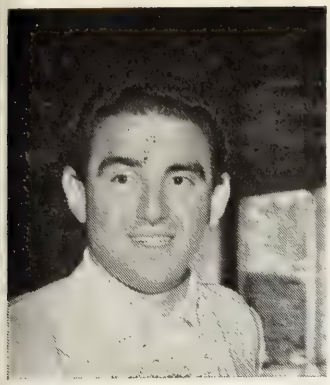
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Joe Petrovec

ARTHUR PRESS joined the Boston Symphony Orchestra in 1956 at the age of 26. Before coming to Boston he played with the Little Orchestra Society of New York under Thomas Scherman and was solo percussionist at New York's Radio City Music Hall.

Born in Brooklyn, he studied at the Juilliard School on a full scholarship. His teachers there were Morris Goldenberg and Saul Goodman. While he was at Juilliard he used to play in Latin and jazz bands at night clubs, and in contrast used to perform avant-garde chamber music with John Cage and other contemporary composers.

Recently appointed head of the percussion department at the Boston Conservatory, Arthur Press is also a member of the Boston Symphony Percussion Ensemble and still keeps alive his interest in jazz and Latin-american and African folk drumming. Later this season he and Everett Firth will perform the Sonata for two pianos and percussion by Bartók at Wellesley College. He lives in Newton Centre with his wife Beverly and their children Michele and Stuart. His wife is a painter, Stuart is studying violin by the Suzuki method, and Michele is learning the piano. Arthur Press enjoys teaching, reads a great deal, plays tennis, and in the summer spends time fishing and boating with his family on the Stockbridge Bowl.

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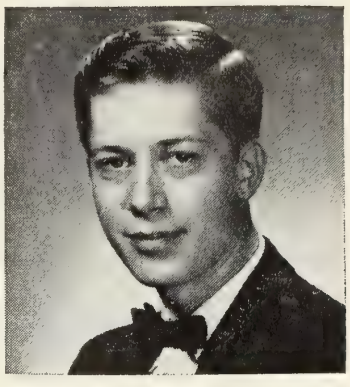


TICKET RESALE AND RESERVATION PLAN

The Ticket Resale and Reservation Plan which has been in practice for the past four seasons has been most successful. The Trustees are grateful to those subscribers who have complied with it, and again wish to bring this plan to the attention of the Orchestra's subscribers and Friends.

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Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by more than $22,000.



THOMAS GAUGER's interest in music started when he began learning the french horn as a child. But before he went to high school in Wheaton, Illinois, he changed to the snare drum, and when he moved to the University of Illinois he studied applied music with Paul Price and Jack McKenzie. He played there in the orchestra, the concert band, the wind and percussion ensembles and the football band. He won a scholarship to the Berkshire Music Center, and studied there with Everett Firth.

While still at school, Thomas Gauger went to New York to make a recording of percussion ensemble music, and after graduation was assistant percussion instructor at his own university. After his first professional engagement in Canada at the Saskatoon Festival he went to Oklahoma City as the Symphony's principal percussionist, and while he was there also recorded for movies, played in pit orchestras and in night clubs, as well as teaching at the local universities. He joined the Boston Symphony Orchestra in 1963, and is now a member of the Boston Symphony Percussion Ensemble, and teaches and conducts the percussion ensemble at Boston University. He has written several compositions, one of which has been published; another was performed last year at Boston University. Secretary of the Boston Symphony Orchestra Players' Committee, he is also a member of the Wind and Percussion Committee.

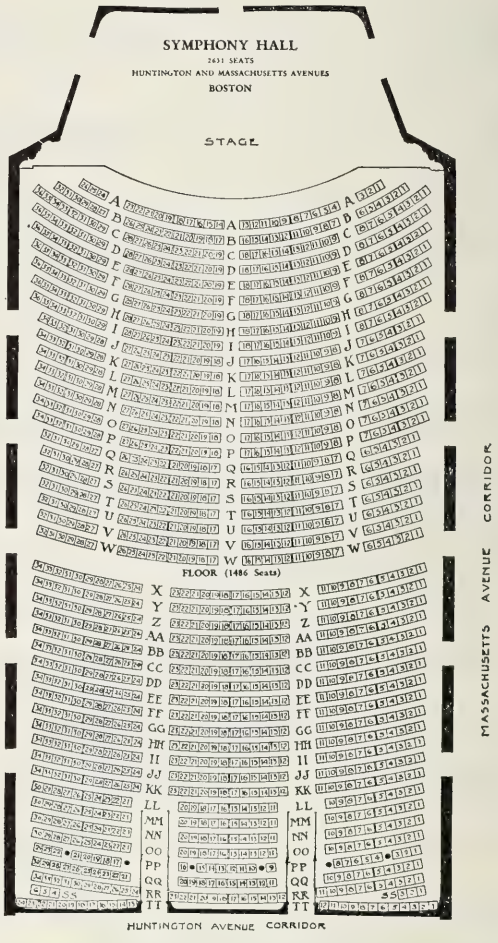
There are two pairs of twins in Thomas Gauger's family of five children, and apart from the time he gives them, he experiments in improvements to percussion instruments and sticks. He invents children's games and toys, and gadgets for the household. He enjoys working with wood and has recently become interested in oil painting. His sports include tennis and bowling.



Exhibition

The exhibition on view in the gallery is loaned by the Adelson Galleries, 154 Newbury Street, Boston, which specializes in nineteenth and twentieth century paintings and represents particularly American Impressionists and artists of the Hudson River School.





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FUTURE PROGRAMS

Sixth Program

Friday afternoon 10 November at 2 o'clock
Saturday evening 11 November at 8.30

MOZART	Divertimento in D major K. 205
WEBERN	Variations op. 30
BRUCKNER	Symphony no. 7 in E major

Next week the Orchestra will play three contrasting works by Austrian composers. The Mozart Divertimento is a delightful piece, with four light, gay movements surrounding one of the composer's most beautiful slow movements.

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Bruckner's Seventh Symphony is the best known of his orchestral works. The theme of the slow movement is one of the most exquisite in the whole of the musical literature of the nineteenth century.

The concert on Friday will end at about 4.05
and at about 10.35 on Saturday

Seventh Program

Friday afternoon 17 November at 2 o'clock
Saturday evening 18 November at 8.30

HAYDN	Symphony no. 79 in F major
PROKOFIEV	Piano Concerto no. 3 in C major JOHN BROWNING
DVORAK	Symphony no. 6 in D major

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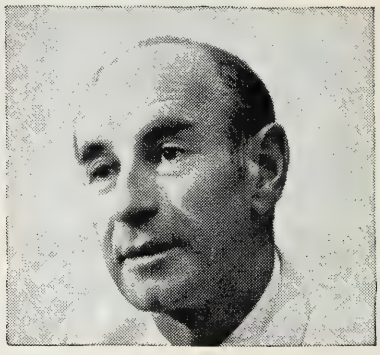
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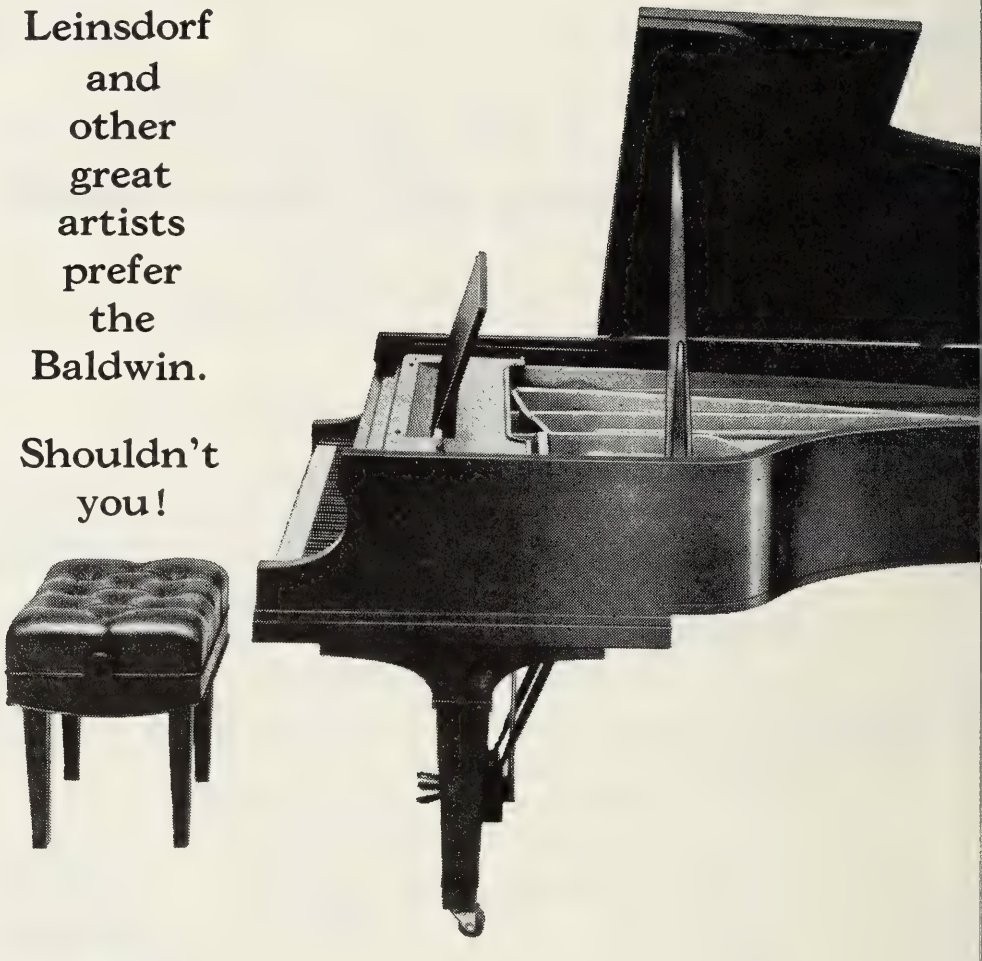
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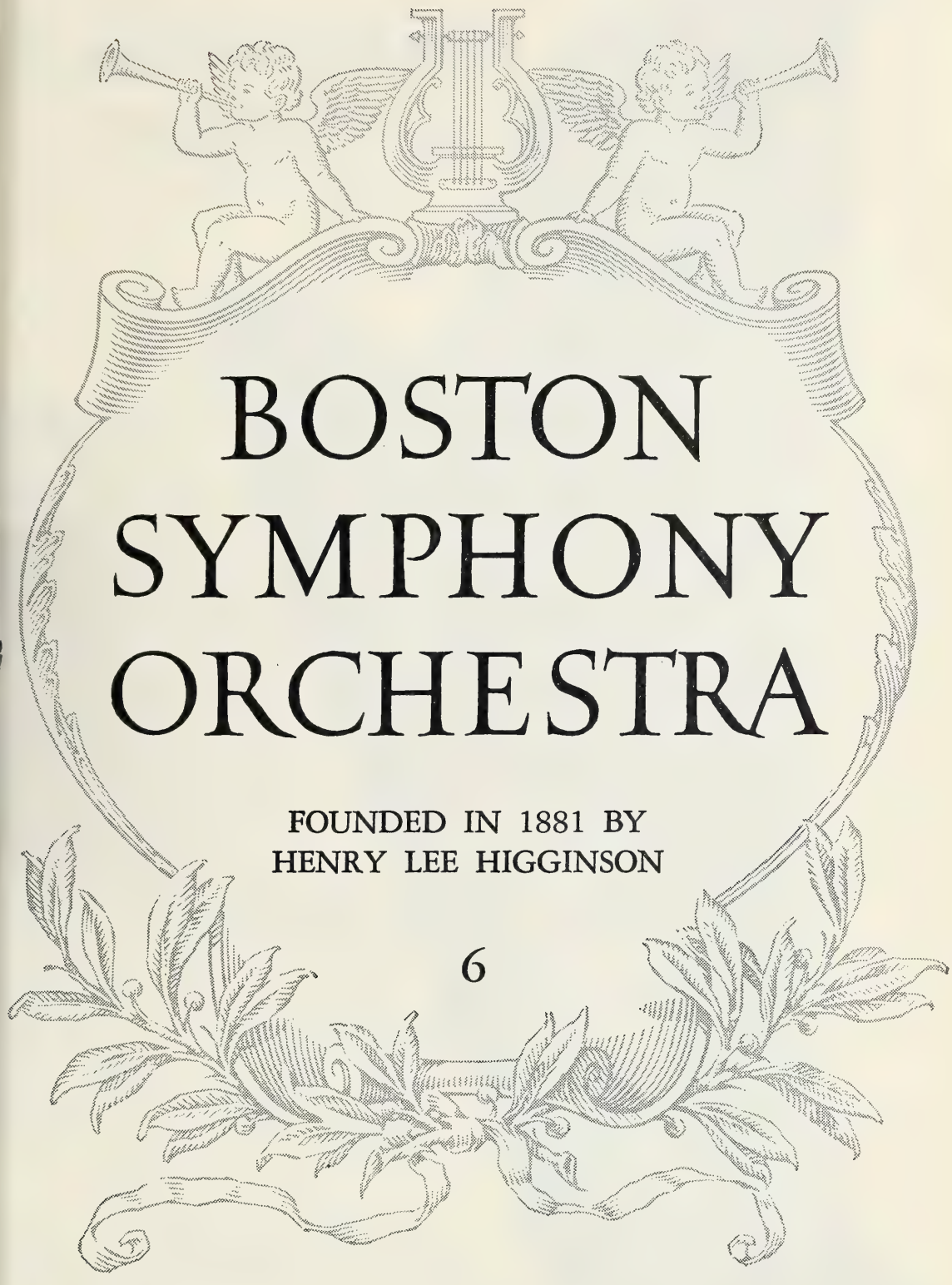


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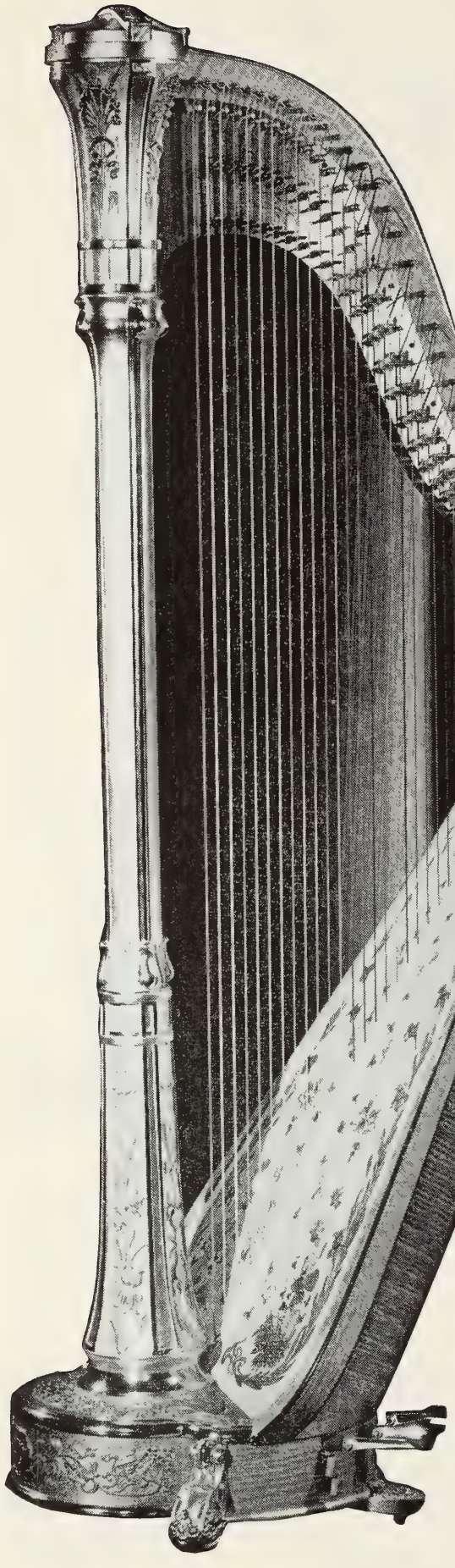


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The one-to-two matching grant of $2 million by the Ford Foundation is both opportunity and incentive for the Boston Symphony to raise an additional $4 million from those whose lives have gained new meaning through the music of the Orchestra. In addition, the Trustees must raise about $1.5 million for refurbishment of Symphony Hall and Tanglewood.

The corporate division of the Fund for the Boston Symphony is headed by Henry B. Cabot, assisted by Allen G. Barry, Abram Berkowitz, Richard Chapman, John L. Cooper, Harold D. Hodgkinson, E. Morton Jennings Jr, Henry A. Laughlin and Sidney R. Rabb.

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The Committee has set a goal for corporations of one million dollars. This will create a Corporate Fund to underwrite certain scheduled activities of the Orchestra — Esplanade concerts for example — which are provided at little or no expense to the public. In this way, corporations can play a meaningful, vital role in the cultural life of their community.

The Committee suggests that corporations consider as their minimum pledge over the five years of The Fund for the Boston Symphony a sum equal to fifty per cent of their annual gift to the Massachusetts Bay United Fund. It is hoped that smaller companies will guide their thinking by what The Boston Symphony Orchestra has meant to them in attracting top level personnel.

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BOSTON SYMPHONY ORCHESTRA

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Large - Allegro
Menuetto
Adagio
Menuetto
Finale: Presto

First performance at these concerts

WEBERN **Variations op. 30**

First performance by the Boston Symphony Orchestra

INTERMISSION

BRUCKNER **Symphony no. 7 in E major**

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
Scherzo: Sehr schnell - Trio: Etwas langsamer
Finale: Bewegt, doch nicht schnell

The concert will end at about 4 o'clock on Friday
and at about 10.30 on Saturday

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Program Notes

WOLFGANG AMADEUS MOZART

Divertimento in D major K. 205

Program note by James Lyons

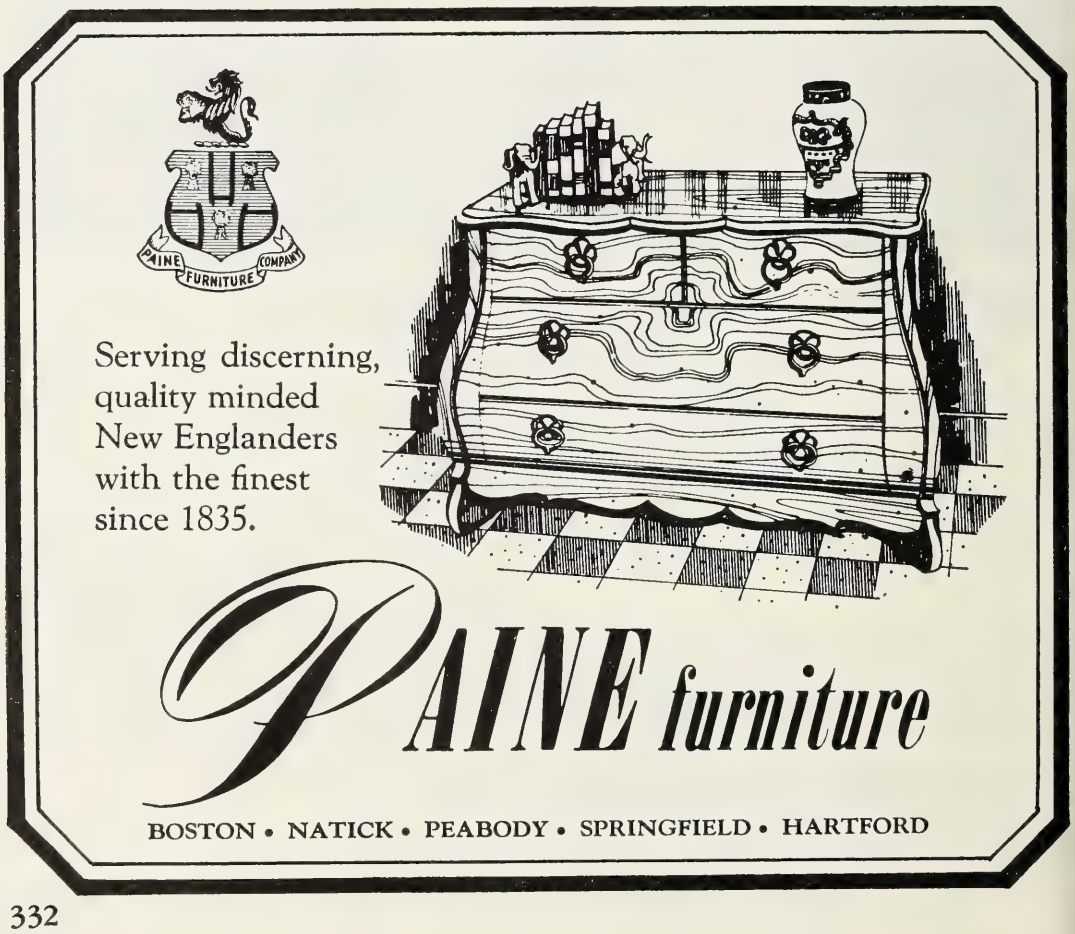
James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.

Mozart was born in Salzburg on January 27 1756, and died in Vienna on December 5 1791.

The Divertimento has been performed by the Boston Symphony Orchestra under the direction of Erich Leinsdorf at Tanglewood on July 5 1963, and July 9 1967.

The instrumentation: strings, 2 horns and bassoon.

To a certain peregrinating Dr Browne, whose travel diary is dated 1684, it was among the exotic delights of Vienna that 'not an evening passed without one's hearing a *Nachtmusik* under our windows'. The good doctor's astonishment is easily understandable, his journeys having long antedated Baedeker's invention of the guidebook. From the corroboration of various contemporary sources, however, it would appear that this sort of thing was even then a well-established Viennese custom. More to the point, *who* got serenaded apparently was not a consequence of socioeconomic status. The documentation suggests that a drayman's



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daughter no less than a rich widow could expect to hear her charms extolled in song from the other side of the casement. On the other hand, this harmless minimum of democracy hardly could upset the ecology of a sophisticated capital that had been a seat of empire since Marcus Aurelius.

Matters were rather different in the provincial archbishopric of Salzburg, one hundred and sixty miles to the west and south — and especially so as of 1772, when the nominally spiritual but in fact all-pervasive autonomy over this jurisdiction was assumed by the reprehensible Hieronymus Joseph Franz von Paula, Bishop of Gurk and Count of Colloredo ('to the general surprise and grief of the populace', as one euphemistic account has it). There was plenty of music in the air on festive occasions, but traditionally it belonged to the upper classes and to the incumbent ecclesiastical princeling. The smithy and the egg-chandler, unless they happened to be troubadours on the side, did their wooing without benefit of song.

The young Mozart — being Mozart — more than once lavished his genius on works prepared solely for the pleasure of not-so-affluent neighbors. But most of his divertimenti, serenades, partitas, notturni, cassations, and otherwise designated 'occasional' pieces were composed on commission; and ordering music always has been a perquisite of wealth (once that of individuals, and nowadays more often that of foundations). So that the 'occasions' involved did include a proletariat wedding, for instance; but sumptuous banquets or noble name-day galas predominated.

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Whatever the event, music was expected merely to add adornment. Certainly it was not expected to divert attention from the more tangible delectations of the table. To be sure, few performances of such *servizio di tavola* ever could be heard to advantage above the chatter of guests and the clatter of their refreshment rites; and that was the idea, for this music was ordained not to complement social graces but to 'cover' them. The rapt attentiveness that is a concomitant of modern concert ritual did not become standard until relatively late in the evolution of manners. Only with the dawning of the nineteenth century, and the emergence of Beethoven, would the genus composer shed his livery and take a seat 'above the salt' — in any prandial place of the nobility a symbolic line of demarcation between the lower orders and the properly born. (And long after Mozart, too, came the impresarios who perceived that mass chic was more predictable than aristocratic patronage; to borrow a phrase from the argot of investment brokerage, music would not 'go public' for many decades.)

In this perspective it is endlessly fascinating to observe the ease with which Mozart geared his creativity to the imperatives of supply and demand. On the external evidence not many of his acknowledged masterworks sprang from innermost impulses. Excepting the piano concertos and little else until his last years, he composed either C.O.D. or in calculated anticipation of a sale. And yet the meanest of motivations did not diminish his artistry. Many of his commissioned pieces

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are as worthy of their author as the most profoundly personal of his utterances. Surely that compliment is deserved by several of the 'occasional' works; Alfred Einstein singles out the K. 205 as a 'forerunner of this chamber music of the finest type. . . .'

How many times Mozart bent to his genius this loosely-defined genre (part symphony, part suite, part Muzak), no one can say with assurance. Some three dozen examples survive, the profusion of titles amounting to a distinction without much difference. Only the divertimenti tend to be set slightly apart by their relative uniformity of instrumentation: each asks for horns and a proportionately augmentable string quartet (with bassoon doubling the cello line in the K. 205).

All of these works are subsumed under the marvelously German rubric of *Unterhaltungsmusik,* which might be translated as the eighteenth-century equivalent of what one gets now from an innocuous supper-club ensemble. In other words, the music is part of the total atmosphere and therefore not expendable; but at the same time it cannot be heard above the din and is therefore not meant for careful listening. 'Background music' would be a somewhat less equivocal statement of the original *raison d'être,* but the term as it is presently understood does not begin to delineate the plethora of felicities in this writing. Mozart was truly the personification of a 'buyer's market' — his customers invariably got more than they paid for, and their bargains got them mentioned in history books, and two hundred years later their

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modest investments are still paying interest not to heirs and assigns but to the whole world. The foregoing may not conform to classical economics, but it does describe how uniquely sure a thing was any transaction in which the producer was Mozart and the commodity was music. The consumer never lost.

Mozart was seventeen when he composed the K. 205. The exact date is unknown, but the consensus places it in the summer of 1773. Much has been made of a 'romantic crisis' in the young composer's life earlier that year, while he was sojourning for the third and last time in his beloved Italy. But this is conjecture. One defensible inference is that what Einstein perceives as the 'great change' in Mozart's symphonic style as of 1773 may be attributed to the pangs of adolescence. And it *is* tempting to suggest a causal correlation between Mozart's leap forward artistically and whatever may have happened in Italy that winter. Still, no one can say what the latter might have been.

Nor is it fair to look for evidences of the symphonic 'great change' in this Divertimento, which was cut from different cloth. Progress, yes, and more mastery than we have any right to expect of a teen-ager even if he is a Mozart. But a symphony represents quite another realm of expression. The K. 205 is music for entertainment; if it holds any secrets they have by now reverted to the composer by default. Einstein tries to imagine its first performance 'in a candle-lit arbor. Here there could be no probing of depths; art must remain inconspicuous and must clothe itself in charm.' A candle-lit arbor, perhaps; but where? Köchel says Salzburg. Einstein insists on Vienna, where Mozart père

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hoped to talk the Empress Maria Theresa into a court appointment for his son. In one of his letters from Vienna that August the elder Mozart mentions a garden party at the Landstrasse home of Dr Anton Mesmer, the celebrated hypnotist. That would have been a logical setting for the première of this music, no matter where it had been composed.

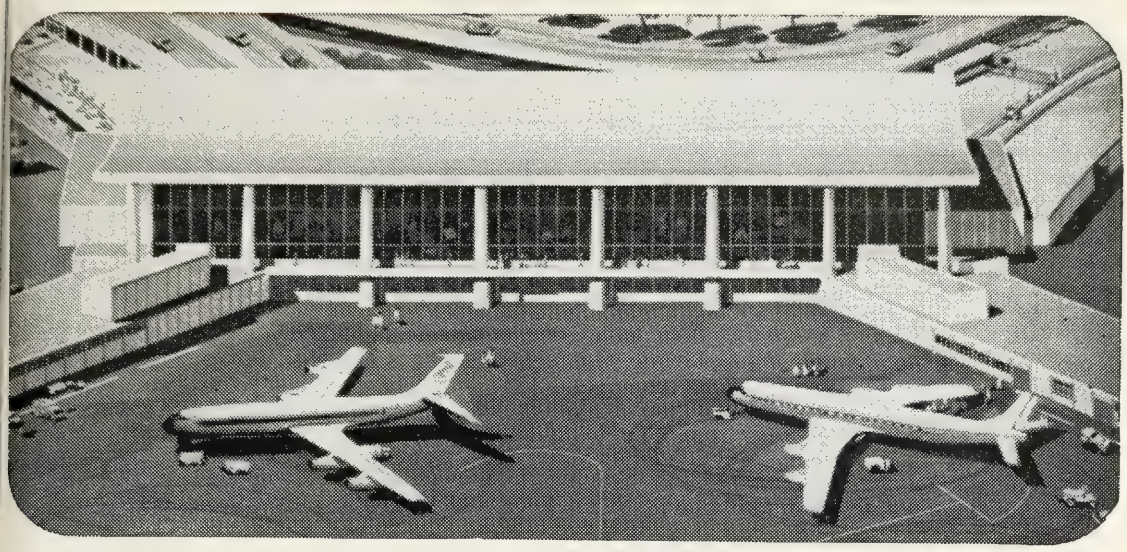
In addition, there is the fact that Vienna was just then enjoying a heyday of street serenades. We learn from the *Theater Almanac* that these 'do not, however, consist as in Italy or Spain of the simple accompaniment of a vocal part by a guitar or mandolin but of trios and quartets (most frequently from operas) of several vocal parts, of wind instruments, frequently of an entire orchestra, and the most ambitious symphonies are performed. . . . No matter how late at night they take place, one soon discovers people at their open windows and within a few minutes the musicians are surrounded by a crowd of listeners who rarely depart until the serenade has come to an end.'

One fancies that the K. 205 would have drawn a pretty sizable audience under these circumstances. Italophiles would have reveled in its delicious simulation of *opera buffa*. Both of its Minuets would have elicited cheers, the first for the canonic richness of its Trio and the second for its delightfully mock-pompous horn parts. And the whole work might have told its listeners, had they known what we know, that Mozart was just about to take leave of *la galanterie* — that special amalgam of glister and gold he compounded so well — and thenceforth, beginning with the G minor Symphony of later that year, to work more and more intensely with those powerful new elements which were his alone to mingle. Georges de Saint-Foix asks the question for which there is no adequate answer: 'whence do all these arise if not from the very depths of Mozart's soul?'

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ANTON (VON) WEBERN

Variations for Orchestra op. 30

Program note by James Lyons

Webern was born in Vienna on December 3 1883, and died in Mittersill, Austria on September 15 1945.

The instrumentation: flute, oboe, clarinet in B flat, bass clarinet, horn, trumpet, trombone, tuba, timpani, celesta, harp and strings.

Igor Stravinsky has not been noted for cordiality (nor even courtesy) in his evaluation of co-professionals. But of at least one contemporary composer Stravinsky has never spoken a splenetic word: to the contrary, he has had only the warmest praise for the works of Webern – 'dazzling diamonds' is his estimate.

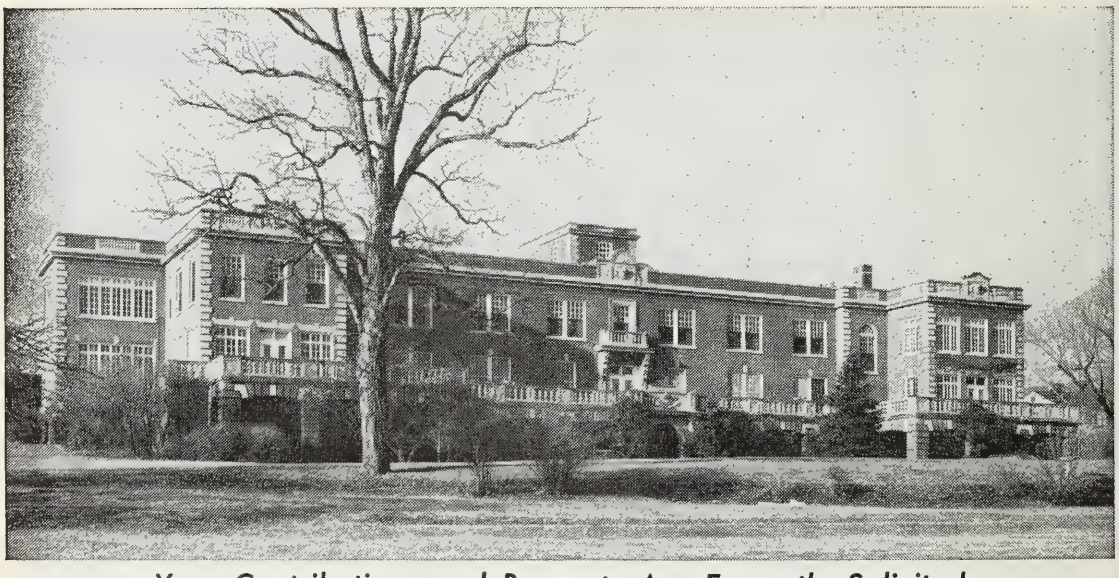
The analogy is all too accurate. Whatever the *multum* in this music it is very much *in parvo*. Except for some youthful 'pre-Webern Webern' and a handful of arrangements, his catalogue comprises thirty-one entries. They average less than six minutes in length, and in the aggregate their performance would involve an elapsed time of something under three hours. Ironically, this extraordinary succinctness has not facilitated public popularity for any of these works. But tastes change, and today a whole generation of young musicians is lending its advocacy to the belated recognition of this tragic genius – this 'threshold' of modernism, as Pierre Boulez has described him, whose destiny was to react against all inherited rhetoric 'in order to rehabilitate the powers of sound'.

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But for his premature death, apparently at the hands of a trigger-happy American soldier of occupation who mistook him for a black-marketeer (Hans Moldenhauer has devoted a whole book to this episode), Webern's life had been undramatic. A native of Vienna, scion of a noble old Tyrolean landowning family, he had started out to be a musicologist; and indeed his dissertation was a study of Heinrich Isaac's *Choralis Constantinus*. But even then he had passed the crucial turning point; as early as 1904 he had begun to study privately with Arnold Schoenberg (having first applied to, and been rejected by, the reactionary Hans Pfitzner!), and no *guru* ever had a more unwavering disciple.

Whatever his private creative path, Webern subsequently made a modest mark as a conductor and teacher. But the Nazi annexation of Austria dealt a quietus to his career; under the 'new order' his God-in-nature, devoutly Roman Catholic mysticism was anathema. There was to be no more conducting, no more teaching. To escape the slave labor camps Webern was reduced to the ignominy of being a proof-reader for his former publisher. And his music was declared to be 'inimical to the State' — which is to say that it was banned.

These were the conditions under which Webern composed, in 1940, his *Variations for Orchestra*. He heard the music only once, in 1943, when he somehow secured permission to attend a performance under Hermann Scherchen in the Swiss industrial city of Winterthur, near Zürich. It was the first time he had heard a note of his music at a 'live' concert for some five years. It was also the last time.

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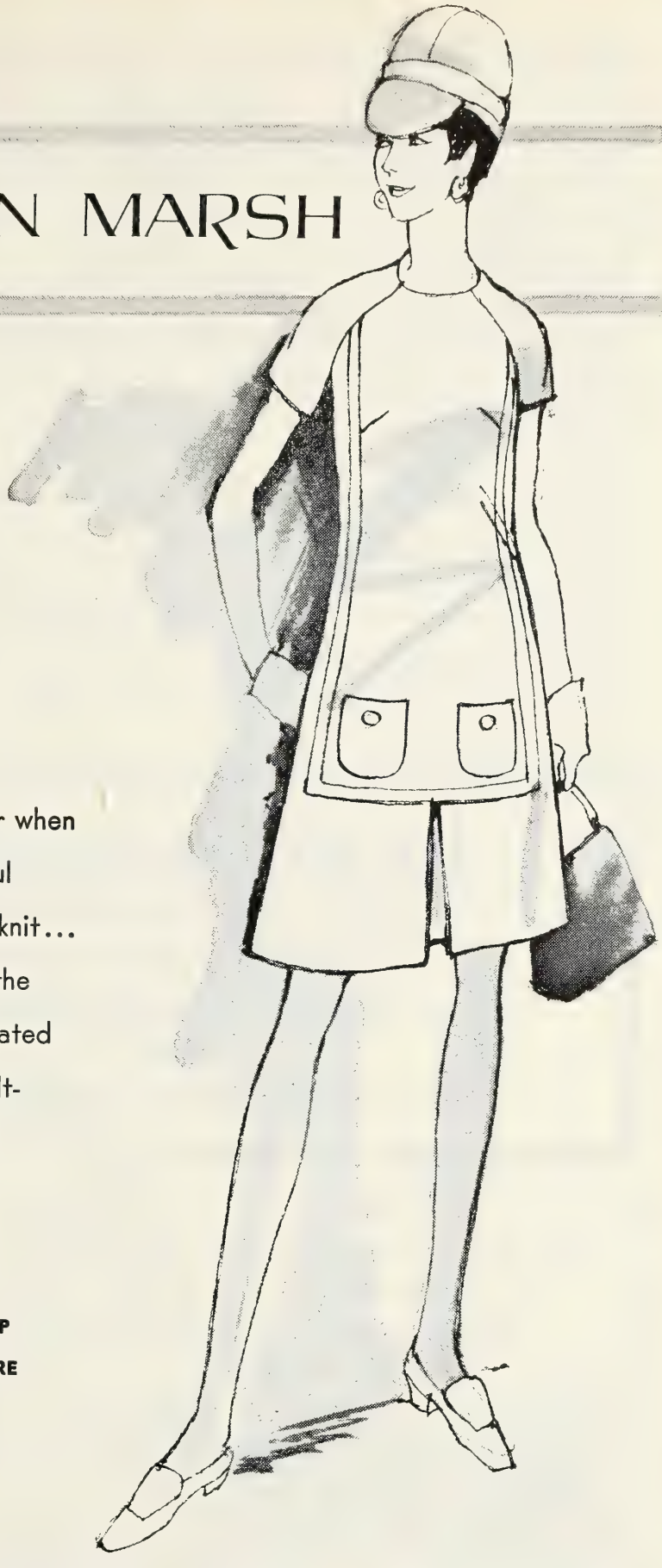
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Toward the end of World War II the composer fled Vienna and sought refuge in the home of his daughter and son-in-law at Mittersill, a picturesque town in the Pinzgau, southwest of Salzburg. And there, one fateful evening five months after peace had returned to Europe, Webern stepped outside to smoke before retiring. A few minutes later he was dead.

In approaching the op. 30 it is obligatory to cite from a detailed letter about it written by the composer on May 3 1941 to his friend Willi Reich. The standard English translation of this document, by Leo Black, is appended to the Theodore Presser edition of Webern's lectures. The following passages are relevant: 'I should like very briefly to tell you a little about the work, so that you have an effective counter to possible objections and can throw at least a certain amount of light. . . .

'Won't the reaction when they first see the score be "Why, there's 'nothing there' "!!! Because those concerned will miss the many, many notes they're used to seeing, in R. Strauss, etc. Correct! But that in fact touches on the most important point: it would be vital to say that here (in my score) there is indeed a different *style*. Yes, but what sort? It doesn't look like a score from before Wagner either — Beethoven, for instance, nor does it look like Bach. Is one to go back still further? Yes — but then *orchestral* scores didn't yet exist!

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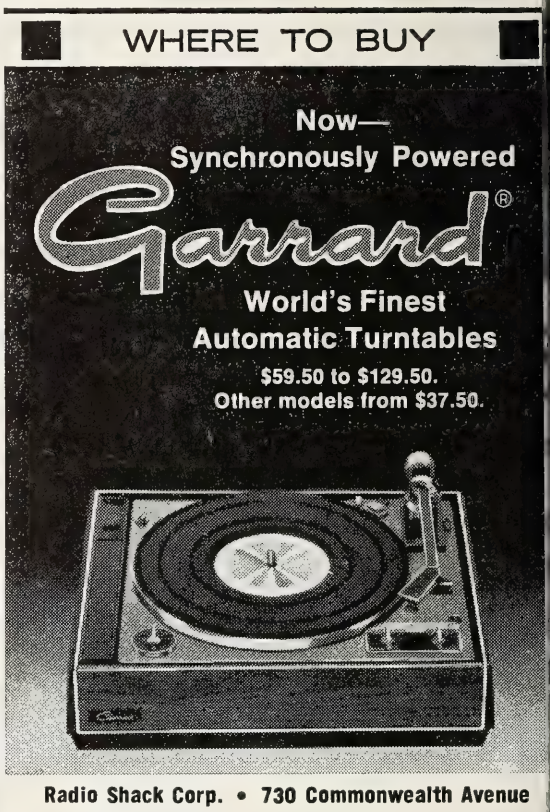
'But it should still be possible to find a certain similarity with the type of presentation that occurs in the Netherlanders. So, something "archaistic"? Like Josquin orchestrated? The answer would have to be an energetic "no"!

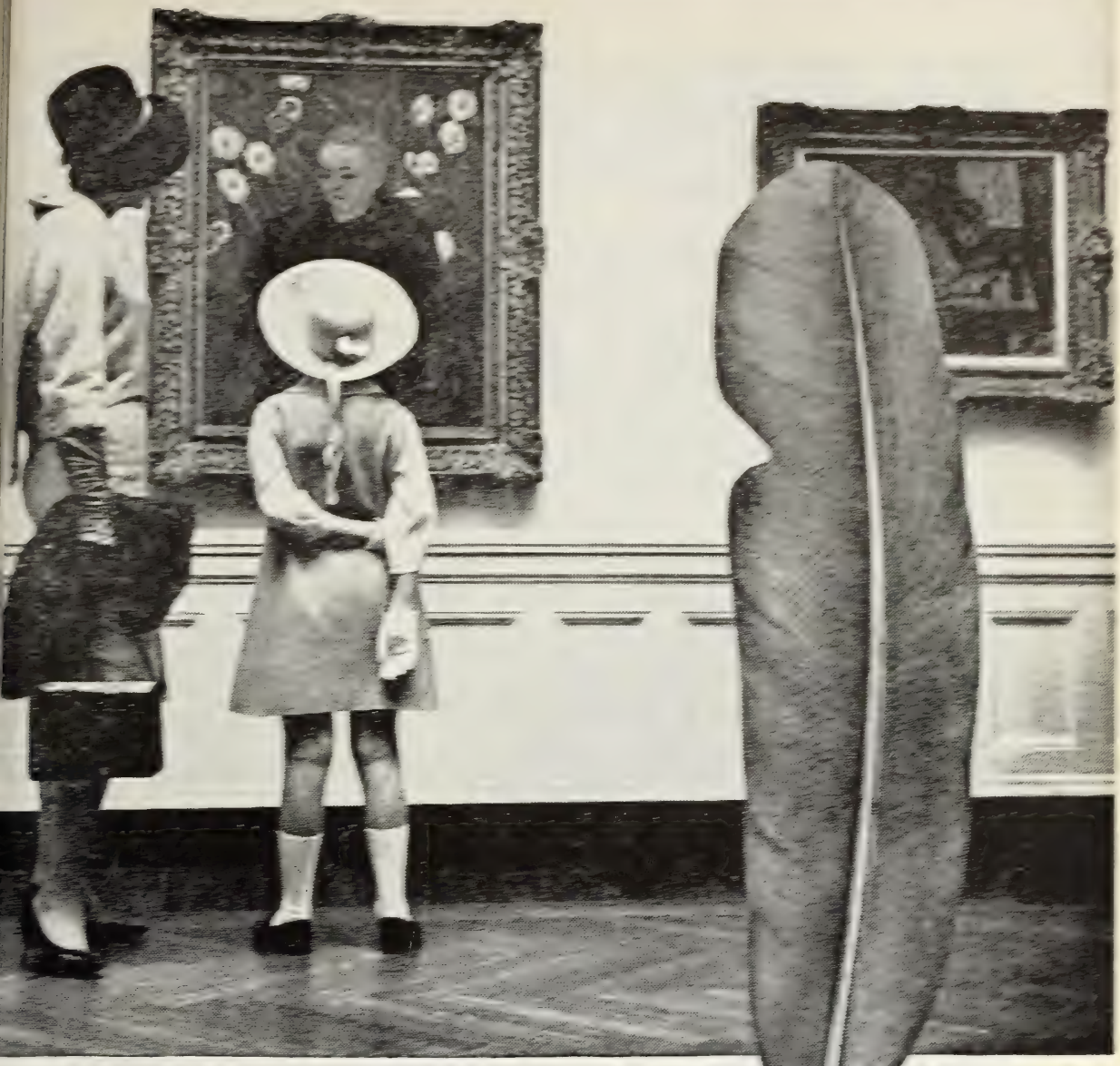
'. . . What kind of *style,* then? I believe, again, a new one. Exactly following natural law in its material, as the earlier, preceding forms followed tonality; that's to say, *building* a tonality, but one that uses the possibilities offered by the nature of sound in a different way, namely on the basis of a system that does "relate only to each other" (as Arnold [Schoenberg] has put it) the 12 different notes customary in Western music up to now, but doesn't on that account . . . ignore the rules of order provided by the nature of sound – namely the relationship of the overtones to a fundamental. . . .'

The composer then explicates the serial structure of his op. 30, which is based on the following tone row: A, B flat, D flat, C / B, D, E flat, G flat / F, E, G, A flat. It may be helpful for the listener to know that these subdivided segments are introduced respectively by the double bass, oboe, and muted trombone.

Webern's letter continues: 'The "theme" of the Variations extends to the first double bar; it is conceived as a period, but is "introductory" in character. Six variations follow (each one to the next double bar). The first bringing the first subject (so to speak) of the overture (andante-







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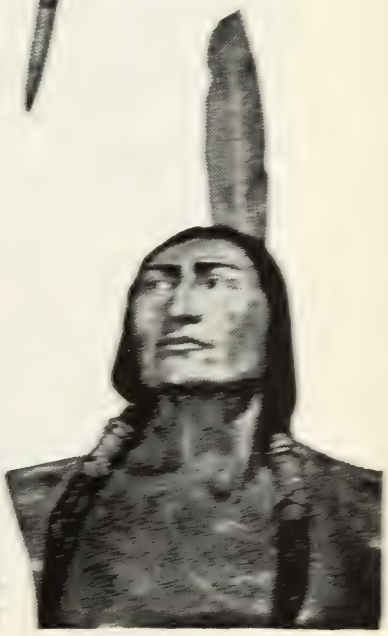
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form), which unfolds in full; the second the bridge-passage, the third the second subject, the fourth the recapitulation of the first subject – for it's an andante form! – but in a *developing* manner, the fifth, repeating the manner of the introduction and bridge-passage, leads to the Coda; sixth variation.

'Now everything that occurs in the piece is based on the two ideas given in the first and second bars (double bass and oboe!). But it's reduced still more, since the second shape (oboe) is itself retrograde; the second two notes are the cancrizan [Latin for retrograde, denoting the backward reading of a melody; literally, crablike motion] of the first two, but rhythmically augmented. They are followed, on the trombone, by a repetition of the first shape (double bass), but in diminution! And in cancrizan as to motives and intervals. That's how my row is constructed – it's contained in these thrice four notes.

'But the succession of motives takes part in this cancrizan, though with the use of augmentation and diminution! These two kinds of variation now lead almost exclusively to the various variation ideas; that's to say motivic variation happens, if at all, only within these limits. But through all possible displacements of the centre of gravity within the two shapes there's forever something new in the way of time-signature, character, etc. Simply compare the first repetition of the first shape with its first form (trombone or double bass!). And that's how it goes on throughout the whole piece, whose twelve notes, that's to say the row, contain its entire content in embryo! . . .'

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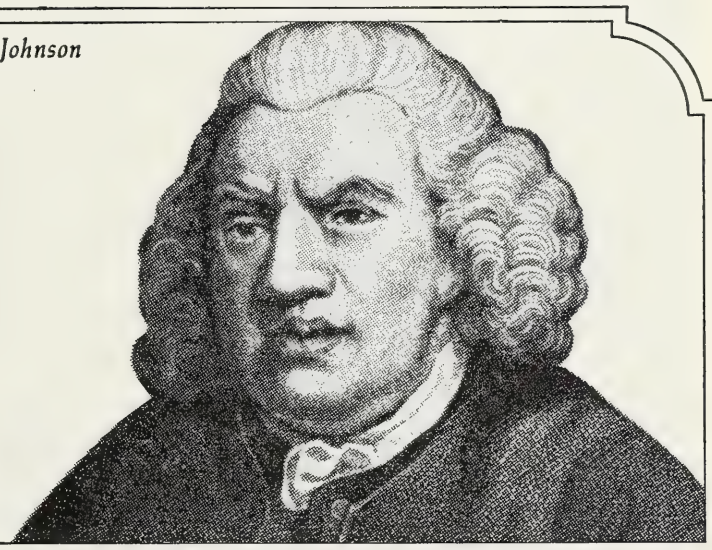


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ANTON BRUCKNER
Symphony no. 7 in E major
Program note by John N. Burk

Bruckner was born in Ansfelden in Upper Austria on September 4 1824, and died in Vienna on October 11 1896.

He composed the Seventh Symphony in the years 1882 and 1883. The first performance was at the *Stadttheater* in Leipzig with Arthur Nikisch conducting, on December 30 1884. It was introduced in Vienna by Hans Richter on March 21 1886.

The first performance in the United States was in Chicago by the orchestra of Theodore Thomas on July 29 1886. The first performance in Boston was at a Boston Symphony concert led by Wilhelm Gericke on January 5 1887. The most recent performances in their series were on January 10 and 11 1964, with Erich Leinsdorf conducting.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trombones, 4 Wagner tubas, bass tuba, timpani, cymbals, triangle and strings.
The score is dedicated to King Ludwig II of Bavaria.

The Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught in Vienna under the shadow of virtual rejection from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the 'music of the future' with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

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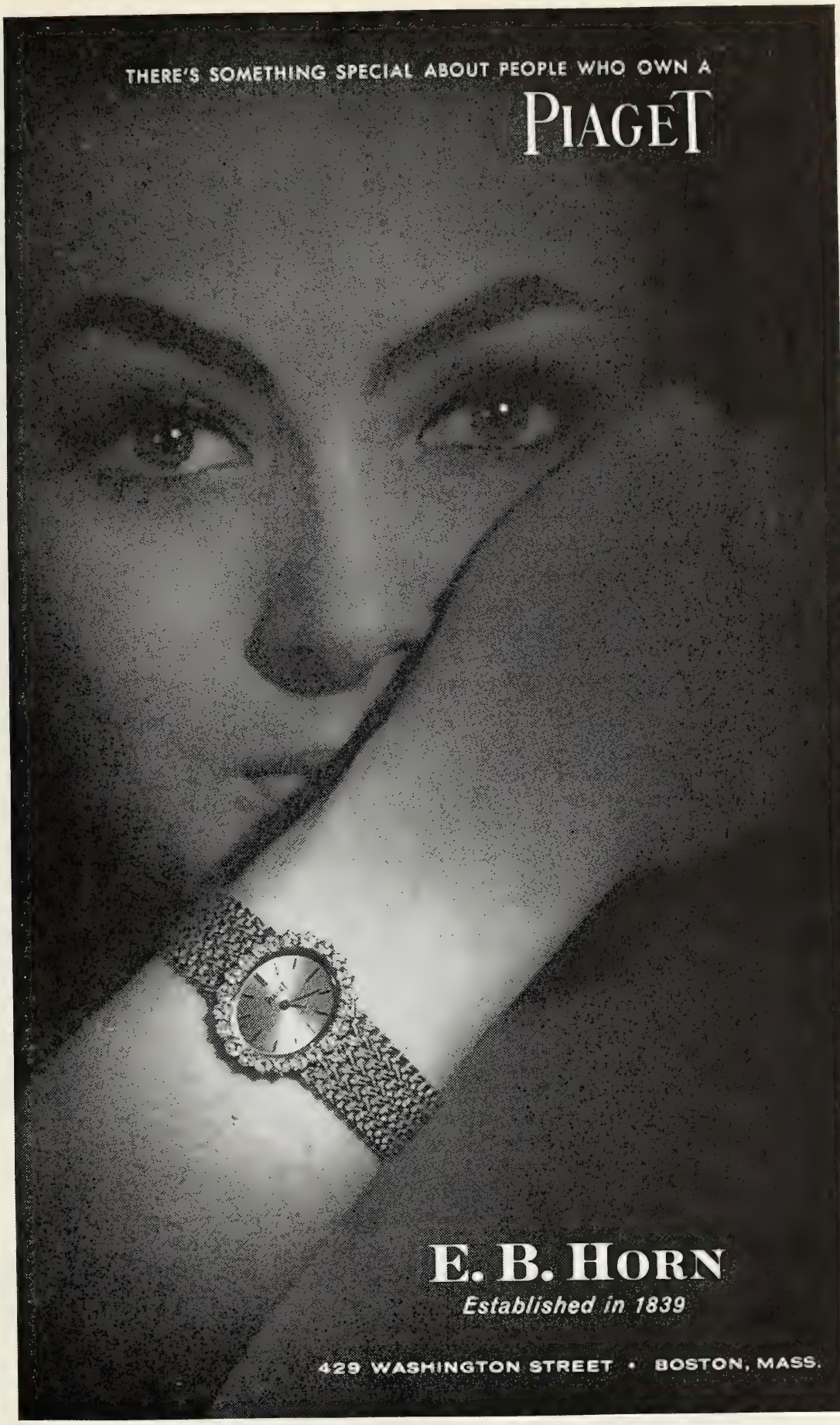


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On December 29 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: 'Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna.'

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the *Stadttheater;* the conductor Arthur Nikisch. It was one of his flaming readings – an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: 'One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, "How is it possible that he could remain so long unknown to us?" '

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10 1885) and made the remark that this was 'the most significant symphonic work since 1827.' An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr Hanslick was compelled to admit that the composer was

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'called to the stage four or five times after each section of the symphony,' but he held out against the music with the stubbornness of a Beckmesser, finding it 'merely bombastic, sickly, and destructive.'

When the Seventh Symphony was introduced to Vienna, it had become a sort of obligation upon the composer's adopted city. Sensational reports of some of the performances elsewhere reminded Vienna that the composer they had hardly noticed through the years was being discovered as a symphonist to be reckoned with. Thus Bruckner was for the first time included in the subscription programs of the Vienna Philharmonic Orchestra. Circumstances were otherwise unfavorable, for the Wagner haters were necessarily Bruckner haters, and a success such as the new Symphony had had in Leipzig, Munich and Graz could not be countenanced.

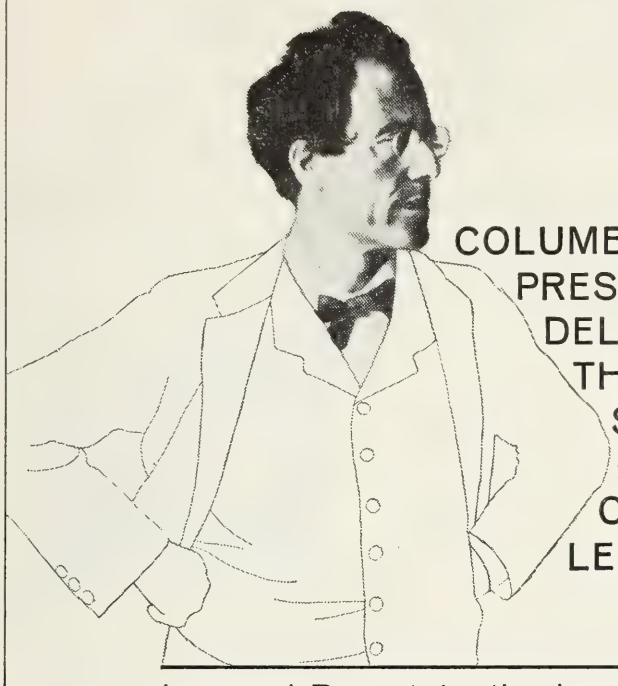
The concert began at 12.30 (What was lunchtime in Vienna?) and traversed an overture by Méhul and a piano concerto of Beethoven before the audience was subjected to the difficult new work. It was evident when the first movement had ended that the audience had passed judgment in advance and that that judgment was not undivided. There were demonstrations of applause, but also many departures. After the long adagio and after the scherzo both the applause and the exodus increased. At the end Bruckner was called out four or five times. He beamed with joy and made short and awkward bows, murmuring *'Kuss d'Hand, Kuss d'Hand.'* A laurel wreath was presented by the Wagner-Verein. At a *Fest-Bankett* given in the *Spatenkeller* by

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that Society, Hans Richter admitted in a congratulatory speech that he had approached the new Symphony with mistrust which was replaced by glowing enthusiasm, a feeling shared by every player from the concertmaster to the timpanist as they had given the best they knew in the performance. Bruckner shed tears when he was presented with a bust of his god, Richard Wagner. A telegram from Johann Strauss Jr was read: 'Am much moved – it was the greatest impression of my life.'

Bruckner's Christmas was more blissful than his New Year's holiday. On December 30, the enemy descended. Dr Hanslick led the pack. His review in the *Neue Freie Presse* was short and to the point. His tactic was to minimize the applause and exaggerate the hostile demonstration. He referred to the Symphony as the *'pièce de résistance'* of the concert, dragging in this un-Germanic phrase in order to add: 'The audience showed very little resistance indeed, for many made their escape after the second movement of this symphonic monster-snake (*'Riesenschlange'*); a mob departed after the third, so that at the end only a small proportion of the listeners were left in a group. This courageous Bruckner legion applauded and cheered, but with the weight of a thousand. It has never happened that a composer has been called out four or five times after each movement. Bruckner is the newest idol of the Wagnerians. One cannot rightly say that he has become the fashion, for the public would never accept such a fashion – But Bruckner has become a stronghold, and the "second Beethoven," an article of faith of the *Wagner-Gemeinde*. I frankly admit that I can scarcely give a right judgment on Bruckner's Symphony, so unnatural, overblown, wretched and corrupt does it appear to me. As every

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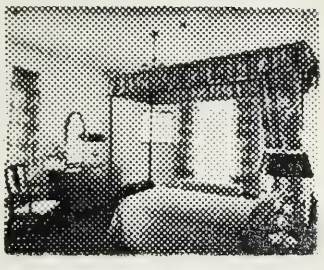
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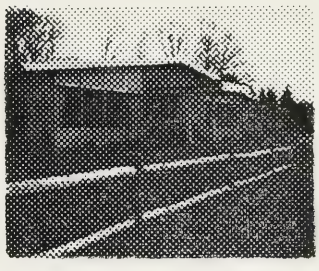


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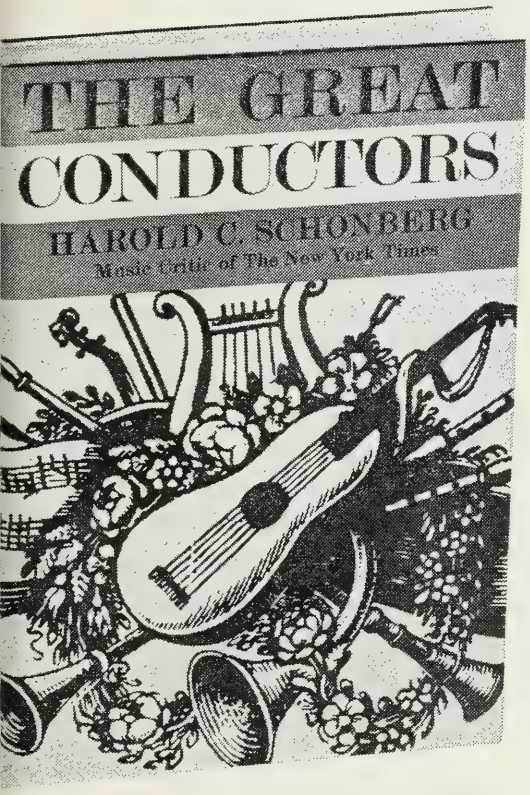
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greater work of Bruckner has inspired spots, interesting and even beautiful places – between these flashes are stretches of impenetrable darkness, leaden boredom and feverish agitation. One of the most unregenerate [most anti-Wagnerian?] musicians of Germany writes me in a letter, saying that Bruckner's Symphony is like the bewildered dream of a player who has just survived twenty *Tristan* rehearsals. That I would call valid and to the point.'

Max Kalbeck and Gustav Dömpke fell in line, as was to be expected, and tried to out-Beckmesser their master. Dömpke waited until March 30 to deliver his piece of what Max Auer calls 'journalistic rascality' (*'Lausbüberei'*) in the *Wiener Allgemeine Zeitung*. Unlike Hanslick, who had protected himself by admitting that the Symphony had a few acceptable moments, Dömpke tore it apart bit by bit. One phrase summed it up: 'Bruckner composes like a drunkard.' Kalbeck leveled his lance higher, against Bruckner's artistic integrity, this on April 3, and at even greater length. A tone of ironic humor did not sit gracefully upon the destined ponderous biographer of Brahms.

There were favorable reviews. Dr Hans Pachstein, Dr Theodor Helm, and even Dr Robert Hirschfeld, who was pledged to Brahms, raised an opposing voice in the newspapers, demonstrating that the Pope-Critic Hanslick was not infallible after all.

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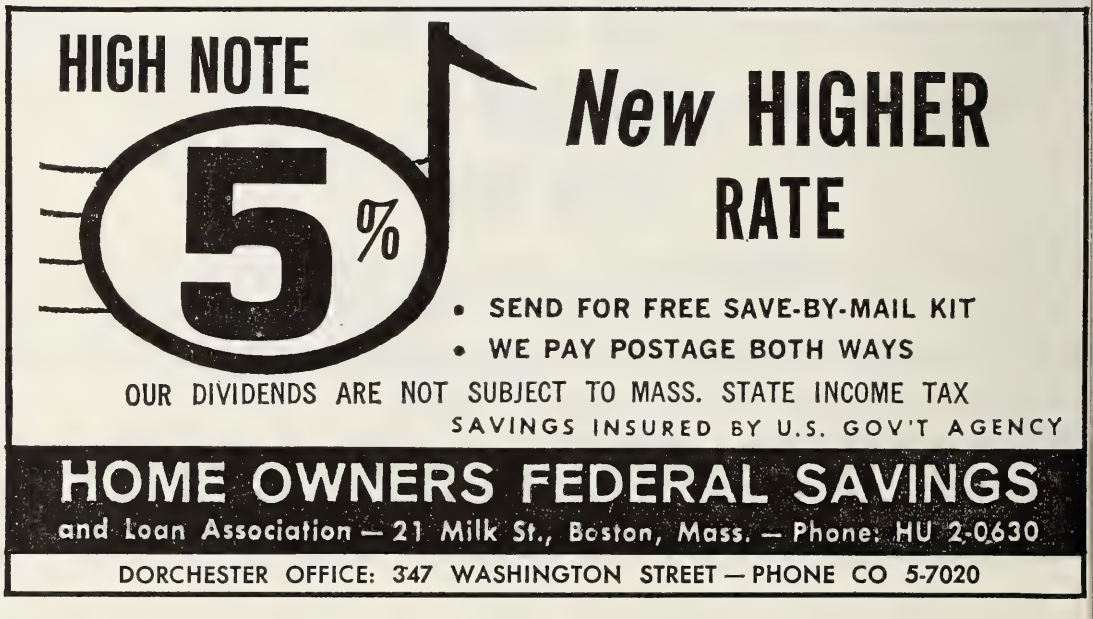
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In the general *Gemütlichkeit* of the post-concert banquet Hans Richter vouched for the eagerness of the *Wiener Philharmoniker* to be the first to perform each further new symphony of Bruckner. They did indeed introduce the Eighth, in 1892, and again under Richter, but did not repeat it until sixteen years later. The Seventh did not have a second performance at the Philharmonic concerts while the composer lived, nor did the Ninth get performed there until Muck brought it out in 1906, ten years after the composer's death. The venerable orchestra and its city have since made the best possible amends for their neglect.

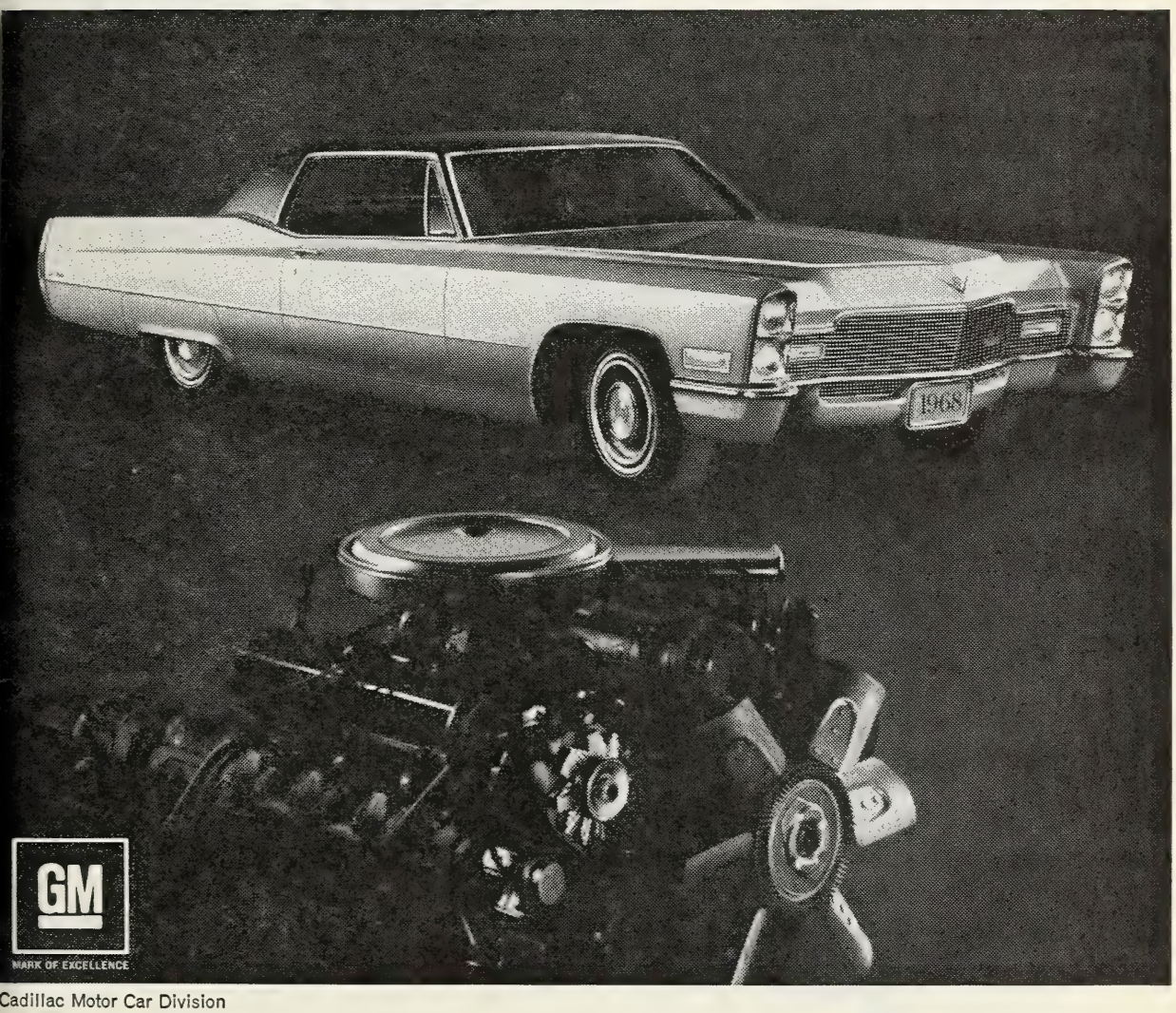
On Wagner's death, February 13 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October 1882. The biographers refer to this as the *Adagio* of 'premonition,' and indeed Bruckner welcomed the connection between this poignant movement and the memory of the 'great Master.' He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *Adagio:* 'Funeral music for tubas and horns' and 'Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge.'

The first movement opens with a solemn theme from the cellos and horns, rising in its opening phrase through a chord of two octaves. Accompanying the theme is a continuous tremolo by the violins, a device which is to pervade the first and last movements and which, derived from Wagner, aroused considerable scorn on the part of the composer's pure-minded opponents (this was what Hanslick called '*fieberhafte Überreizung*'). The second principal theme is quiet and more flowing, with a characteristic gruppetto. In the considerable development both themes are inverted, with the fortunate result that each sounds quite natural in its new shape. The ascending nature of the opening becomes more placid in its descending form.

The long adagio has been associated with the memory of Richard Wagner, the master whose death on February 13 1883 occurred just three months after the completion of the first draft. The whole score



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was completed before the year had ended. This movement was connected in the composer's mind with his own religious music. Thematic quotations from his *Te Deum* and from his Mass in D minor have been pointed out. Bruckner was also influenced by the slow movement of Beethoven's Ninth Symphony, for the general form is similar. Two alternating sections, the first very slow and the second with more motion. The first section, somber and deeply felt, is followed by a moderato which is a flowing cantilena in triple time. The first part recurs, and then briefly the alternate moderato theme. The first section is finally repeated and brought to a new sense of urgency with an accompaniment of rising string figures to a climax in triple forte. The coda which follows recedes to pianissimo but reaches an ultimate point of expression. Bruckner uses a supplementary quartet of Wagnerian tubas in this Symphony for the first time, in the *'Sehr feierlich und sehr langsam'* portions and in the grandeur of the final movement.

The scherzo is based on an incessant rhythmic figure which is relieved by a trio in slower tempo and melodic rather than rhythmic in character. The *da capo* is literal.

The finale again uses the full brass choir and carries the Symphony to its greatest point of sonority. The opening theme has a resemblance to the opening of the first movement, rising arpeggios with a new rhythmic accent which gives it a new character of propulsion. The movement has an extended development with new thematic episodes, and builds to a fortissimo close.

The considerable controversy in the quest of the 'original Bruckner' has been applied to the Seventh, if in lesser degree than to the Eighth and Ninth Symphonies. The prolonged argumentation need hardly bother the general listener, for it is mostly concerned with passing matters of orchestration, particulars which would never be noticed except by a conductor who had studied the score or a trained musician following the score with a careful eye. Bruckner went over his Seventh with young zealots like Nikisch or Schalk in a piano reduction or in rehearsal; he respected their practical experience and was inclined to benefit by it. Their suggestions did not disturb the composer's fundamental conception of the music; about details or orchestration he was always open to suggestion. In this situation the 'authentic' could only mean the 'original' version, which the composer was often quite ready to alter.

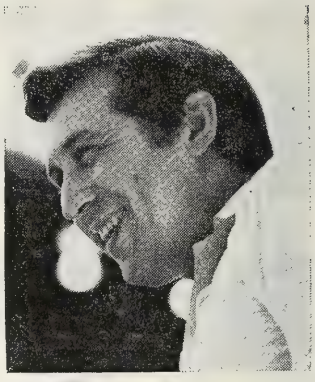
At today's performance Erich Leinsdorf uses the edition of Leopold Nowak, which is based on the original manuscript in the Music Collection of the Austrian National Library. The distinction between what Bruckner originally wrote and what he changed after the first performance is clear, and Professor Nowak generally prefers the second version of the composer's manuscript, which carries several additions in hands other than Bruckner's. But various letters, particularly those of Josef Schalk to his brother Franz and of the composer himself to Arthur Nikisch, show that they were made at Bruckner's verbal instructions. Composers have often made changes in their original scores after the first performance – indeed part of the first recording of Vaughan Williams' Sixth Symphony was withdrawn for the composer's revisions to be incorporated in a second version.

How come all the music-lovers are reading The Globe these days?

Critic Michael Steinberg, maybe?



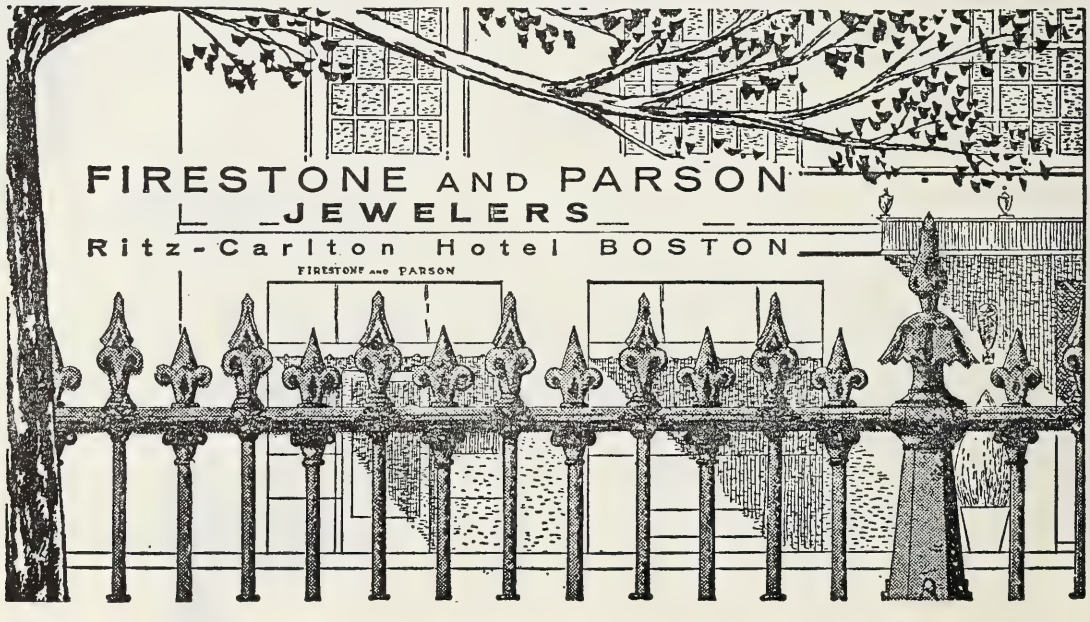
The Conservatory's role in music education – Part 1
by Gunther Schuller



Next Thursday Gunther Schuller will be inaugurated as the ninth president of the New England Conservatory of Music, and to salute him and the Conservatory itself, which has many members of the Boston Symphony Orchestra on the faculty, we reprint this week and next a slightly abridged version of the address Gunther Schuller delivered at the Conservatory's Centennial Dinner earlier this year.

The Orchestra has performed Schuller's Diptych *and* Seven studies on themes of Paul Klee *(which it has also recorded for RCA), and members of the Berkshire Music Center, where he is Head of Contemporary Music activities, have performed many of his other works at Tanglewood. One of the leading composers in the United States, Gunther Schuller has recently had great success in San Francisco with his first opera* The Visitation, *which he conducted himself. He is also a distinguished french horn player and has written books and articles about horn technique, jazz and 'third stream music', a term he himself originated in reference to music combining the 'contemporary classical' and avant-garde jazz idioms.*

The Conservatory is a very special kind of musical institution in our society, a society which moreover is undergoing far-reaching cultural and esthetic changes. The Conservatory has – or was intended to have – a very special function in the musical community. Its very name – conservatory – indicating a place where something is to be conserved, presents the educator with a major problem; namely, how to reconcile the conservatory's basically conservative, tradition-perpetuating function with its other obligation to constantly re-evaluate those traditions lest the conservatory become merely a museum. Conserva-





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tories have always had to grapple with containing these essentially opposite attitudes, but perhaps never has it been so difficult to strike a rational balance in these respects as in the 20th century, when more things have happened at a faster rate than ever before, and when vast social, economic and cultural changes have precipitated an esthetic tug of war which shows no signs of abating.

Whereas in earlier days conservatories were institutions with a well-defined function in a relatively stable cultural society, today after a half a century of (literally speaking) earth-shaking scientific advances and cultural explosions of one kind or another, we have arrived at a situation which in the mildest terms must be described as being in a state of flux. As a result the conservatory's role has become less-defined, and indeed, many would have us believe that its position has become very precarious.

Conservatories are threatened in two ways today. One is largely economic, in that it is becoming increasingly difficult, given the inflationary tendencies of our times, to be an independent operation – just as it is increasingly difficult to be or remain a small businessman. We all know what the pressures of big business on small business can be and how unequal the competition between the two is. In the overall set-up of educational institutions, compared to the giant universities, a conservatory is indeed a small business operation.

The second reason conservatories are threatened is that in the wildly fluctuating sociological and cultural patterns of our day, the conservatory's traditional function has been questioned. In the days when it was thought of as the unique supplier of talent for symphony orchestras

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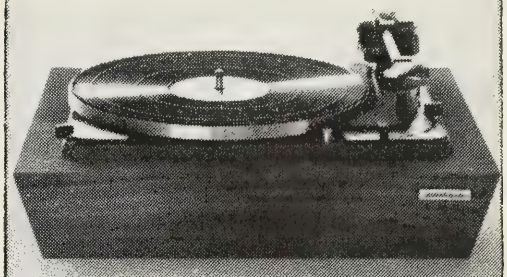
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and faculties for other conservatories, this problem did not exist. There was a certain very specific demand, for which the conservatories produced a very specific supply, and in the process, certain – again – well-defined traditions were perpetuated and handed down from generation to generation.

But today, the universities compete with us conservatories in this same area on a scale that could not have been imagined fifty years ago.

Moreover, institutions like the symphony orchestra are themselves undergoing changes, and some people go so far as to say that the symphony orchestra's survival in our changing world is also a precarious one. There are those who feel that the future of the symphony orchestra depends on whether it can adjust to the demands made upon it by a radically changing musical repertoire. There are others who feel that the symphony orchestra and the opera house should ignore all that and become museum-like repositories for preserving the old traditions. This is, for example, Mr Rudolph Bing's point of view. Another leader of the musical community, Leonard Bernstein, says flatly that symphony orchestras can no longer cope with contemporary music, since compositional styles and conceptions have become so complex as to place the orchestra in a squeeze-play between (on the one hand) the extra rehearsal time needed to produce a reasonable performance and (on the other hand) the lack of economic funds to provide those extra rehearsals. This position if carried to its ultimate consequence also leads us right back to the orchestra-as-a-museum theory. Mr Bernstein's position, although in my view somewhat overstated and unnecessarily defeatist in attitude, *is* not without foundation in fact. To counterbalance this somewhat pessimistic view, there is a growing awareness on the part of foundations and other subsidy programs that there is a real problem here which is beyond the control or the means of the orchestras themselves.

There is a whole body of works and of conceptions in whose development the orchestra cannot figure, because these compositions are conceived for performing media other than the symphony orchestra; for example, the vast body of chamber ensemble music or – even more removed – the various electronic media. The Symphony orchestra cannot participate in the dissemination of this music. Whether we approve or not, these media are here to stay, and the orchestra (to put it in the most charitable terms) has lost its primary position in the performing hierarchy of contemporary music.

In any case, these shifts – I could offer further examples – in the sociological structure of music have had a profound effect on the role of the conservatory, although there seems to be some question as to exactly in what way. The dilemma of the conservatory is that it is to perform an essentially conservative function in a constantly changing and forward-moving frame of reference. To pinpoint this problem more specifically, we have only to imagine a hypothetical situation in which a progressive forward-looking conservatory might prepare its students in a repertoire with which the symphony orchestras are no longer involved. I have purposely cited an extreme case, in order to show what *could* happen; and I do not consider this hypothetical case inconceivable; in fact, we find ourselves close to such a situation



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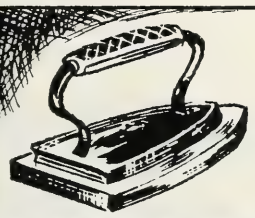


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already today. It boils down to the fundamental question: Shall the conservatory take the lead in the musical community; or does it passively supply a demand determined by performing organizations; or as a third alternative, does it defer the whole problem to the experimental centers at the universities, and let them worry about it?

I wish there were simple answers to these difficult questions. In my view, no single, all-embracing satisfying answer appears. But it is clear to me that conservatories must approach the future with a degree of flexibility unknown heretofore. They must – as the expression goes in the fight game – roll with the punches. In fact, the conservatory must if possible perform a multiplicity of functions, at the same time supplying the demand in specific training areas and in helping to create a general musical climate. The conservatory cannot sit back and rigidly hold to an image of itself which was valid years ago but which is no longer applicable today, at least not in its entirety.

Nor does this mean that we must throw out all the old tenets and replace them by totally new ones, breaking completely with older traditions. In this regard, I can best sum up my own personal philosophy by quoting Mark Twain, who said: 'Retain of the past only that which you may need in the future.'

My philosophy in such questions is never one of having to do with replacing but rather with expanding or adding to. We don't throw out the old; we add to that which is still valid in the old that which we feel is equally valid in the new. And this 'old' and that 'new' must be constantly re-evaluated on their own merits and in relationship to each other, as they act upon each other. These are, I believe, the principles by which a society can survive in a changing world, and a conservatory is but a small organism in a larger social structure, in a larger society.

If this sounds like expansion to you, you have heard me correctly. But I do not mean expansion physically, in the sense of new buildings or in the sense of numerical expansion of Faculty and Student Body – although I do not rule these out as possibilities in the distant future. No, I am talking about a different kind of expansion – an expansion of our thinking, of our concepts of teaching, and of our methods of training young people. But expansion without deepening at the same time is of little value. No matter how much we broaden our conceptual horizon, we must never do it at the expense of deepening and sharpening those conceptions. Here, too, I can sum up my views in a bit of home-spun philosophy: The higher the tree grows, and the wider its crown spreads, the deeper its roots must be anchored, lest the tree fall over.

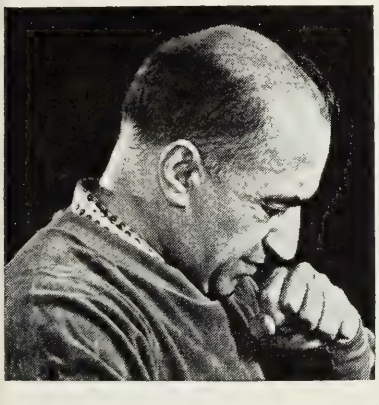
In other words, in my view the conservatory must be an institution where the young musician can go to expand the range and depth of his musical perception, to sharpen and focus his instrumental capacities, and to broaden his general intellectual horizon – in short to make the best, most complete kind of professional. And I should like to make this conservatory, this particular New England Conservatory, the kind of place young students will feel they *must* attend in order to achieve that kind of professionalism.

I think that there is one idea which is central to the over-all educational conception to which I am alluding here; and that is something I would call the *total musician,* the complete musician. We have very few total musicians today. We have something called total serialization in music, and we even have a breakfast food called 'Total' cereal, but we don't have total musicians, and this is something we need.

We have instead specialists — or worse than that, we have musicians who think they are specialists, who though they are not particularly special in their chosen area, are at the same time totally oblivious of any other area. The music world seems to be divided into two camps, each camp espousing totally opposite theories. One theory holds that you must concentrate all your efforts on one specialized area, such as learning perfectly the half-dozen piano concertos with which you can make a career, or allow yourself to be indoctrinated by one particular successful style or conception — this is particularly true of composers — and then by dint of hard practice and dogged perseverance you succeed in becoming successful. The other theory encompasses a much broader educational view. It is a view in which you try to absorb as much music across the board and in depth as possible and try to integrate all of these ideas into a single personal conception. Mind you, I'm not after a 'smattering of ignorance,' as Oscar Levant once put it so well, but after a form of musical enrichment up to the maximum intellectual and emotional capacity of the individual involved. A conservatory must be able to provide that quality of enrichment at the highest level of intellectual and emotional stimulus.

© Gunther Schuller

A member of the orchestra



VICTOR MANUSEVITCH was born in St Petersburg, Russia, and was graduated from the Conservatory of Music there. He moved to Germany, where he was assistant professor at the Berlin Conservatory and a member of the Boris Kroyt Quartet.

Before joining the Boston Symphony Orchestra in 1944 he served in the U. S. Army, and founded the Army Air Force Symphonetta of which he became the first conductor. So successful was this group that the War Department commissioned a series of recordings which won first prize as the finest recordings ever made by an orchestral group of the armed forces.

Victor Manusevitch was director of the Cecilia Choral Society for two years from 1947. In 1957 he moved to Cambridge, where he conceived the idea of the Cambridge Civic Symphony Orchestra, which he founded and of which he has been music director ever since. The first concert of the Cambridge Civic Symphony's season will take place in Sanders Theatre on Sunday November 19 at 8.30, when Victor Manusevitch will conduct music by Marcello, Vivaldi, Copland and Mendelssohn. Apart from playing the violin and conducting, he is working for a doctoral degree at Harvard University.



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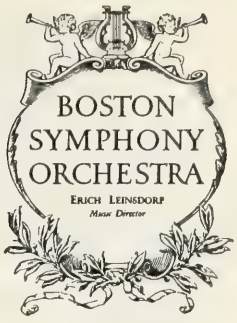
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Seventh Program

Friday afternoon November 17 at 2 o'clock
Saturday evening November 18 at 8.30

ERICH LEINSDORF *conductor*

HAYDN — Symphony no. 79 in F major

PROKOFIEV — Piano concerto no. 3 in C major
JOHN BROWNING

DVORAK — Symphony no. 6 in D major

There is no record of Haydn's Symphony no. 79 having ever been performed in Boston, and next week's performance may possibly be a première in the United States. Haydn, like Handel, is a composer to whom extravagant lip service is paid, but only a small number of his compositions is generally performed. Later in the season Mr Leinsdorf will present two of Haydn's other less known symphonies.

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and at about 10.30 on Saturday

Eighth Program

Friday afternoon November 24 at 2 o'clock
Saturday evening November 25 at 8.30

ERICH LEINSDORF *conductor*

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JOSEPH SILVERSTEIN

Symphony no. 5 in C minor

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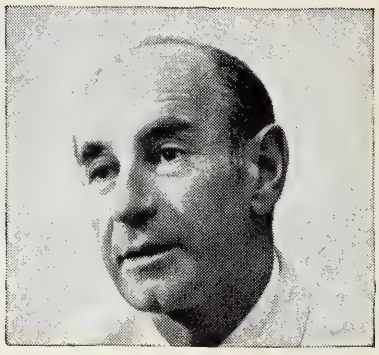
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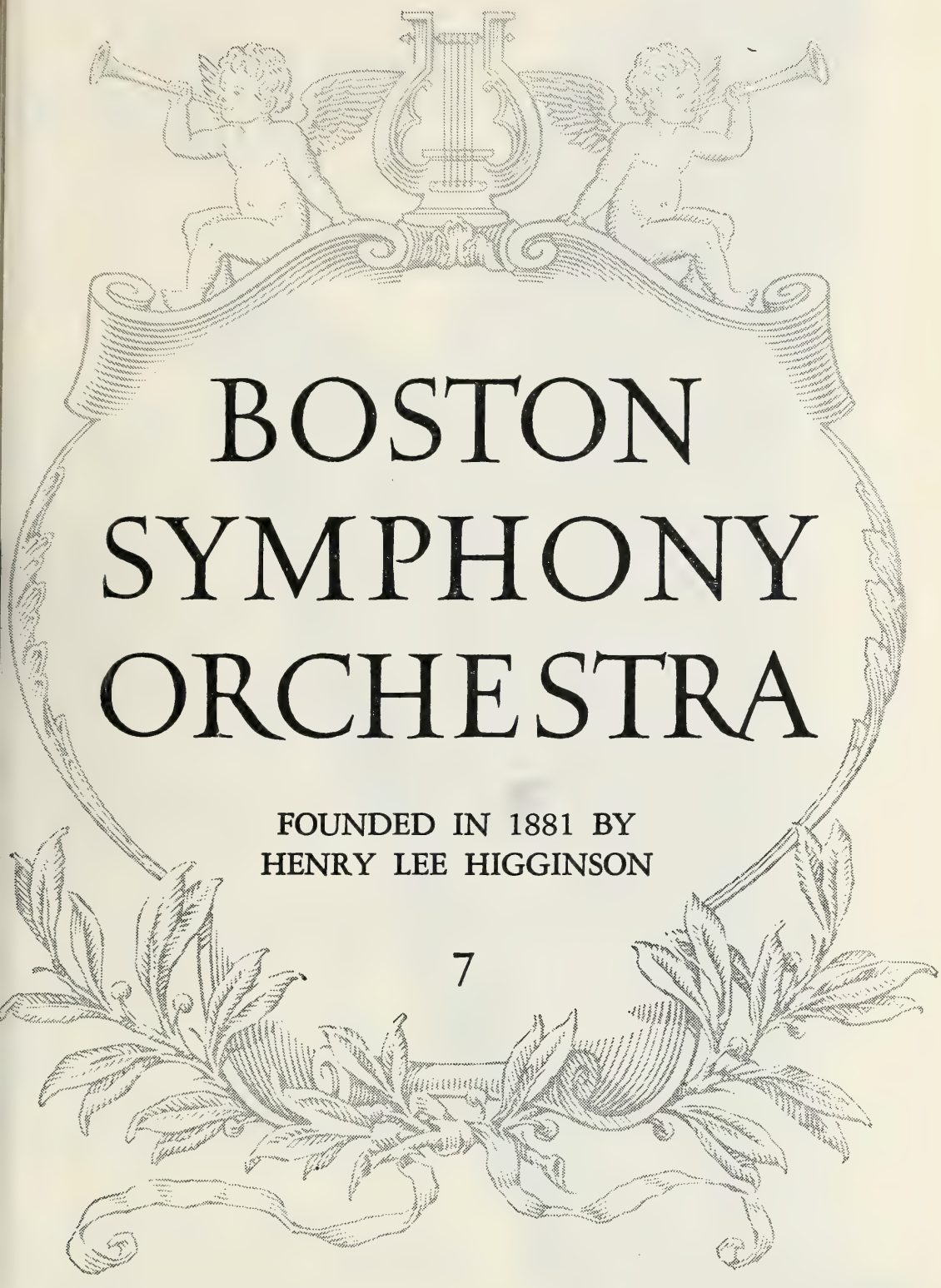


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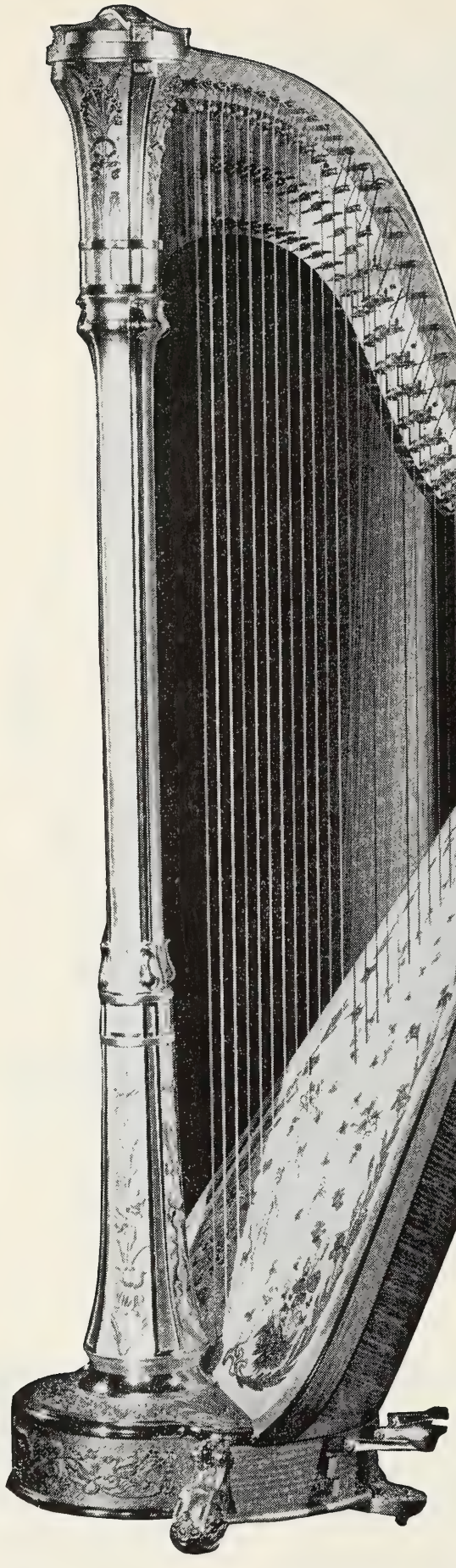


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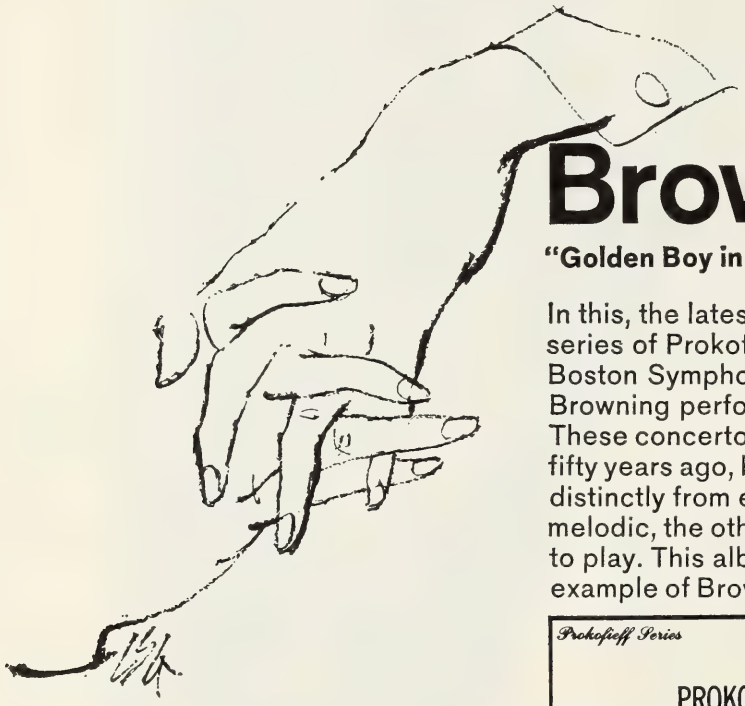
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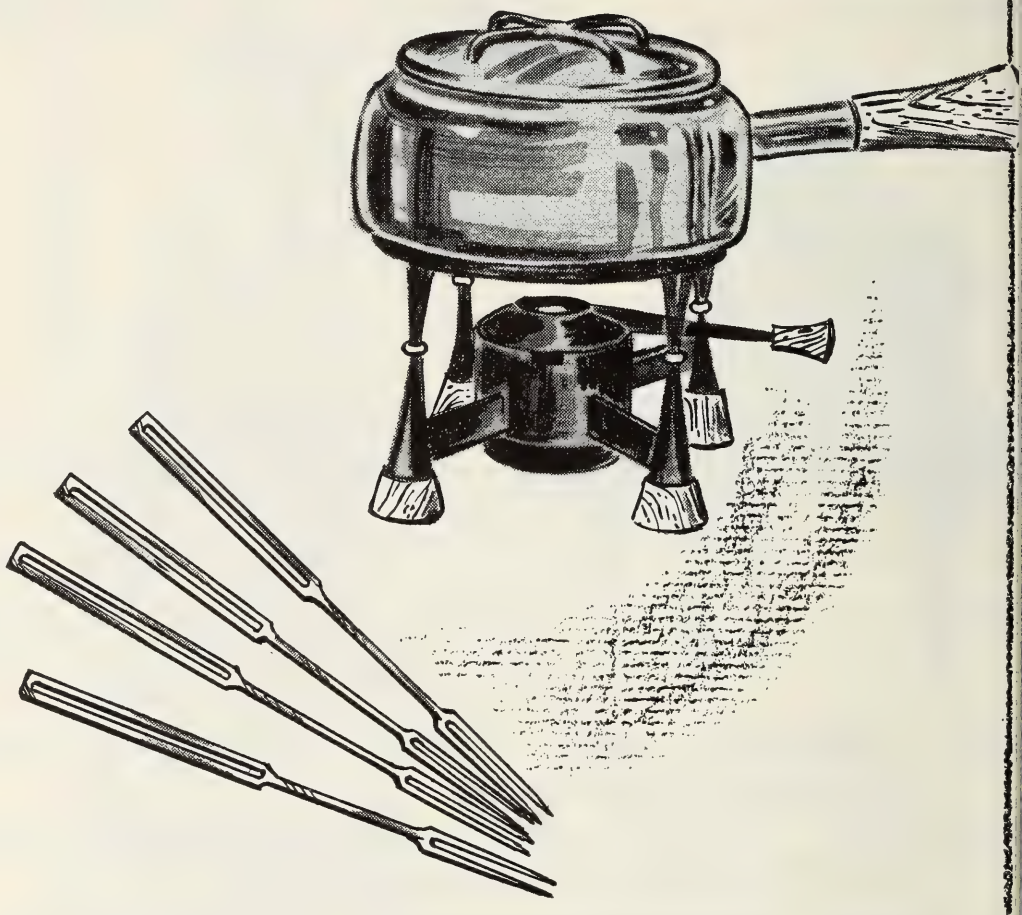
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HAYDN — Symphony no. 79 in F major
Allegro con spirito
Adagio cantabile – un poco allegro
Menuetto: allegretto
Finale: vivace

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PROKOFIEV — Concerto for piano and orchestra no. 4 in B flat major op. 53 for the left hand
Vivace
Andante
Moderato
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JOHN BROWNING

First performance by the Boston Symphony Orchestra

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DVORAK — Symphony no. 6 in D major op. 60
Allegro non tanto
Adagio
Scherzo (Furiant): presto – Trio
Finale: allegro con spirito

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Program Notes

by James Lyons

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.

FRANZ JOSEPH HAYDN

Symphony no. 79 in F major

Haydn was born in Rohrau on March 31 1732, and died in Vienna on May 31 1809. The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns and strings.

Perhaps fortunately, we cannot as yet quantify the growth of artistic genius, nor meaningfully correlate it with any other variable. The bell-shaped curve and all the other apparatus of social science have no predictive value with this highly select population; there are no parameters, no standard deviations. Above all, there is no calculating the interaction effects of a creative impulse and its environment (the effects of heredity *per se* being something else again — if a Schubert could die at thirty-one, what can the actuaries make of a Verdi, whose greatness was not manifest until the threshold of his eighties?).





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The profound effects of Haydn upon Mozart and vice versa were repeatedly acknowledged by both, but the numbers involved can be misleading in the extreme. It is true enough, for example, that Haydn had composed seventy symphonies as of his first encounter with Mozart (1781), whereas the latter, half his age, had composed half as many symphonies. But it is only a little more relevant, and hardly 'significant' in the statistical sense, that Haydn was twenty-five or thereabouts when he wrote his no. 1, whereas Mozart was eight! Obviously each responded to a very different homeostasis. And obviously we might never have heard of Haydn if death had come to him at thirty-five, as it would to Mozart.

In short, everyone knows that the emergence of a creative genius will proceed more or less inexorably at its *own* pace in each unique instance, life expectancy notwithstanding. That is the genetic imperative. What is infinitely more arresting in the case of Haydn vis-à-vis Mozart — viewed as you prefer from the perspective of aesthetics, probability theory, *Zeitgeist,* or psychology — is that each was literally ready for and incredibly responsive to the diametric influence of the other.

This phenomenon has not gone unnoticed, although its ramifications have received rather short shrift. Delimited for annotative purposes, no one has put it in sharper focus than the unavoidable Tovey: 'The mutual influence of Haydn and Mozart is one of the best-known wonders of musical history [and one of the least-explored, he might have added]; and the paradox of it is that while its effect on Mozart was to

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concentrate his style and strengthen his symmetry, the effect on Haydn was to set him free. . . .' Otherwise stated, Mozart in his mid-twenties needed to discipline his inexhaustible resource and Haydn was his model; Haydn at fifty had developed an absolutely total mastery of the orchestra and was now ready to 'let go' expressively.

As to Haydn it is not difficult to document this proposition on the internal evidence. But scores are only mute evidence. The problem is 'world enough and time', for the very vastness of his output militates against real familiarity. Even with the advent of long-playing records it is a rare listener who can claim acquaintance with more than, say, two dozen of his one hundred and four authenticated symphonies. Tovey's estimate that some forty 'splendid' examples of this genre are 'wholly inaccessible except to researchers' is now somewhat modifiable — but not much. It could be said today, as he said decades ago, that the many middle and late-middle Haydn symphonies *not* known to us constitute 'the biggest lacunae that yet remain in our public representation of the main stream of music'.

The Symphony no. 79, dating from either 1783 or 1784, provides a case in point. It is not recorded, apparently never has been; and the present performances seem to be the first in the United States. But the estimable Karl Geiringer has noted long since that its opening movement 'deserves special attention' for its resumption of development even in the recapitulation — a Haydnesque unorthodoxy of the sort that may be encountered in any number of his symphonies.

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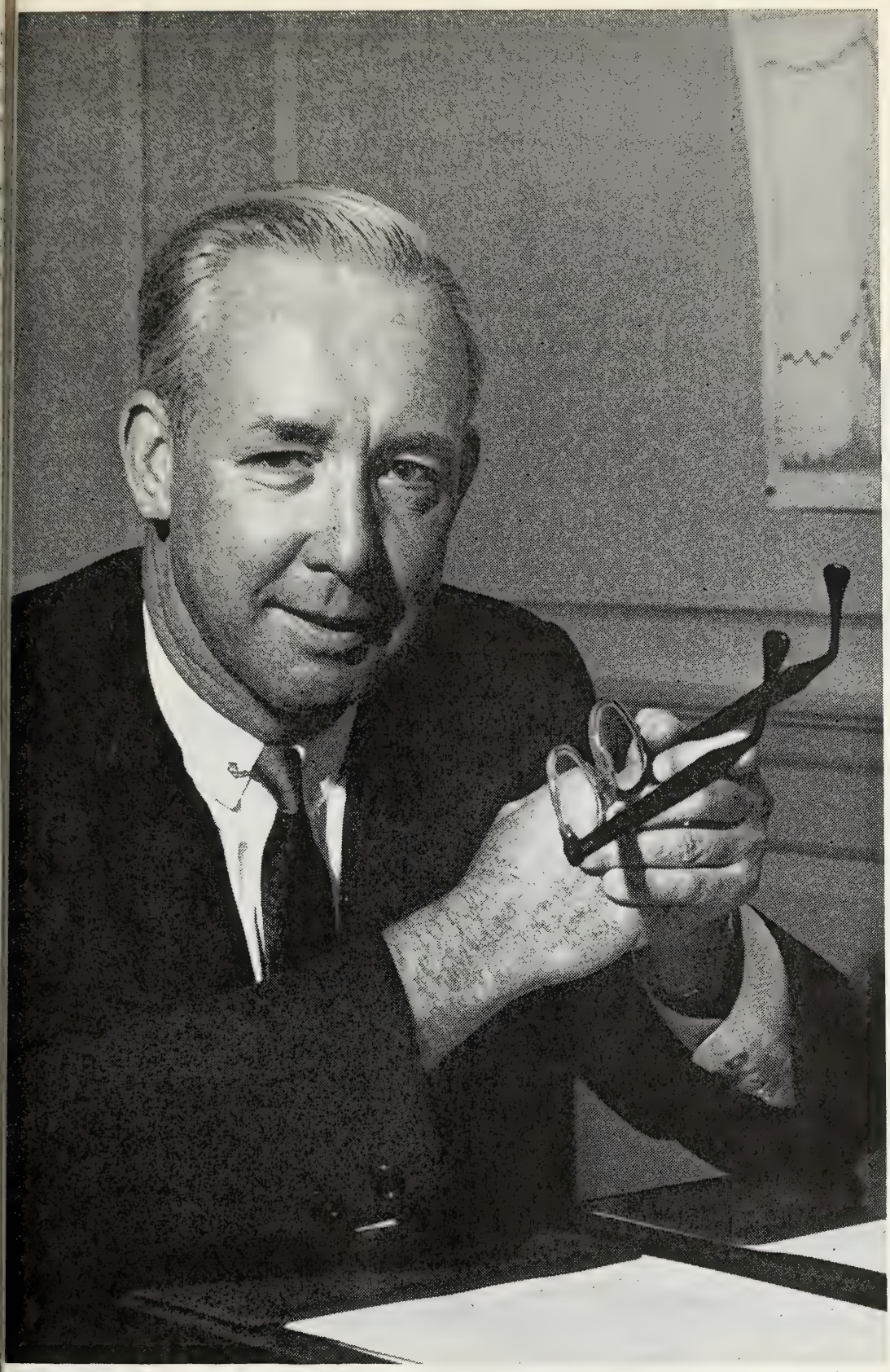
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Alfred Einstein once remarked that the 'chief characteristics of th middle symphonies of Haydn are found in their incredible originalit of invention. This does not imply any criticism of the later so-calle Paris and London symphonies. . . . But the middle period symphonies written in the seclusion of Eisenstadt and Estoras [Esterháza], breath a quite different freshness and independence. This is easy to explain Haydn was free to write what he wished; every experiment was per mitted to him; he had to please but one listener. . .'

That 'one listener' was initially Prince Paul Anton Esterházy o Galánta, namesake of the legendary figure of a century earlier who hac insured Hungary's fealty to the Hapsburg dynasty. A ruler as humane as he was powerful, Paul was also an accomplished musician and a perceptive talent scout; and he had been vastly impressed by Haydn's Symphony no. 1 on the occasion of a state visit at the home of Count Ferdinand Maximilian Morzin in Lucaveč. A few months after this Count Morzin ran into financial troubles and, among other economies, disbanded his private orchestra. When word of Haydn's availability reached Prince Paul he let it be known at once that the composer would be welcome at Eisenstadt Castle. Shortly thereafter, in May of 1761, Haydn joined the staff. He was to serve the Esterházy family without interruption until his pensioning three decades later.

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Prince Paul, however, died less than a year after Haydn's appointment. It was the composer's good fortune, and ours, that his patron had been childless. For the brother who thereupon succeeded him was the Maecenas-like Prince Nicolaus, not without reason known as Nicolaus *der Prächtige* — 'the Magnificent'. It was he who cleared the south end of the Neusiedler See, near Süttör, and erected there the fantastic estate of neo-Versailles splendor known thenceforth as Esterháza. At the going rate in florins, Esterháza cost something over five million dollars to build. When it was finished, Nicolaus removed his entire household to this untold luxury. That was in 1766, the same year in which the *Wiener Diarium* described Haydn as *'der Liebling unserer Nation'* ('our national darling', or at least 'favorite'). For the next quarter-century, Haydn was to preside over the most elaborate musical establishment in all of Europe.

Professionally, those Esterháza years added up to a triumph without parallel. Haydn was a servant, yes; but in serving up *his* music to a master who knew its worth he became himself the master of a far wider, more enduring domain.

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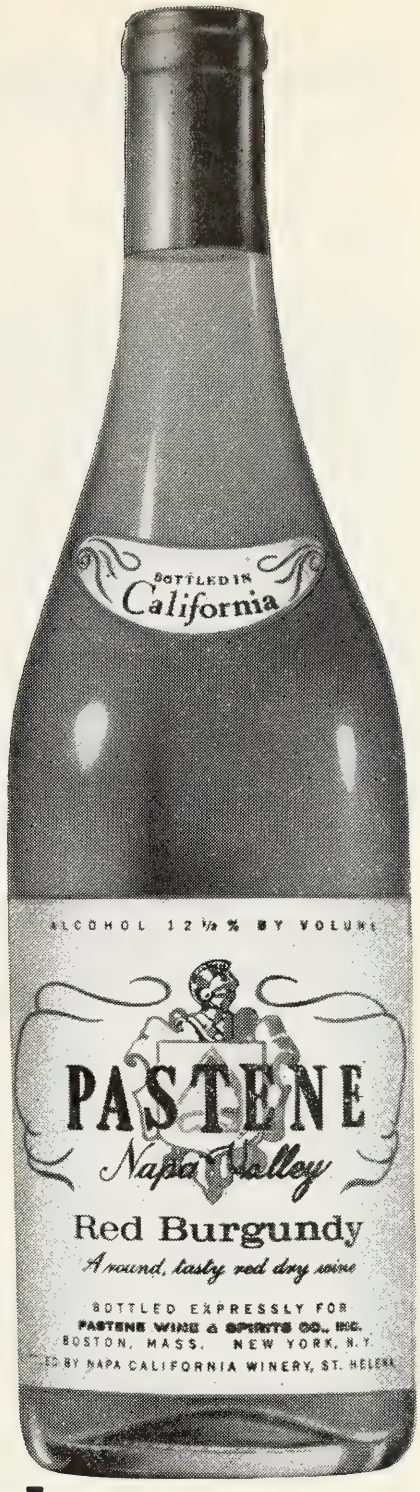
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SERGEY SERGEYEVICH PROKOFIEV

Concerto for piano and orchestra no. 4 in B flat major op. 53 for the left hand

Prokofiev was born in Sontsovka, Russia on April 23 1891, and died near Moscow on March 4 1953.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, trombone, bass drum and strings.

By definition the creator's art is less ephemeral than the interpreter's, and over the past half-century the music of Prokofiev has substantially insured him to posterity as a composer. But it is perhaps significant and certainly not untoward to note that, like several of the most hallowed figures in ages past, Prokofiev was the salesman *par excellence* of his own piano concerti.

Notwithstanding the lofty heights to which he attained as a symphonist, moreover, Prokofiev's innermost sentiments may be said to repose in the music he wrote for his own instrument — and originally for his own execution. In much the same fashion as Mozart, Beethoven, Brahms, Chopin, and other such tandem geniuses, Prokofiev's aesthetic unquestionably found its expressive way at the keyboard. It was to be a meandering way, but in retrospect it can be traced throughout its halting growth in a long list of piano works beginning, appropriately, with the sonata catalogued as op. 1 (1907–09), and ending with the revised version of no. 5 (sometimes called the 'Tenth Sonata'), which dates from the year of the composer's death.

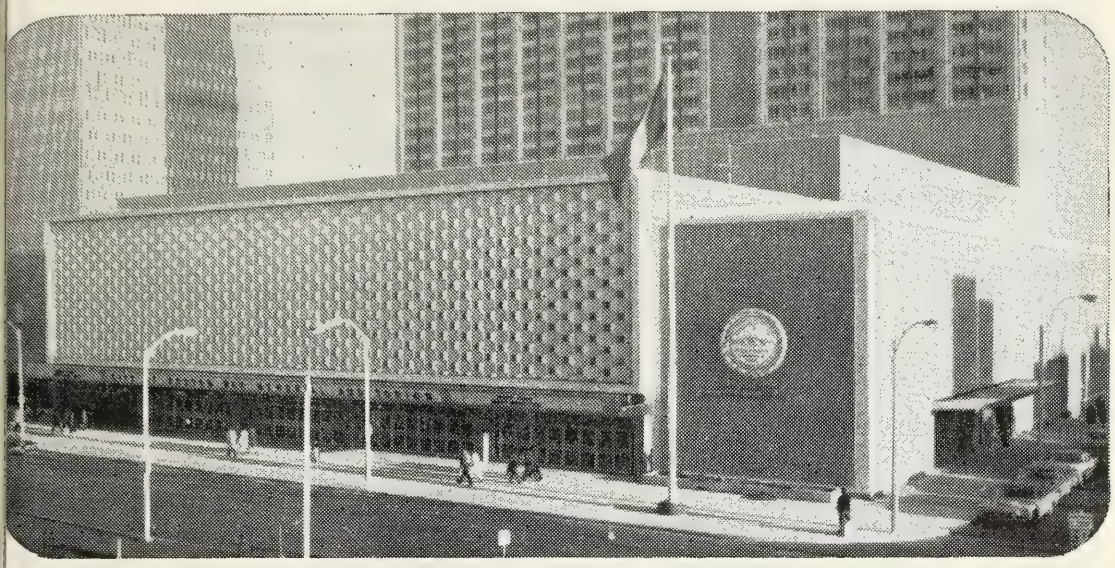
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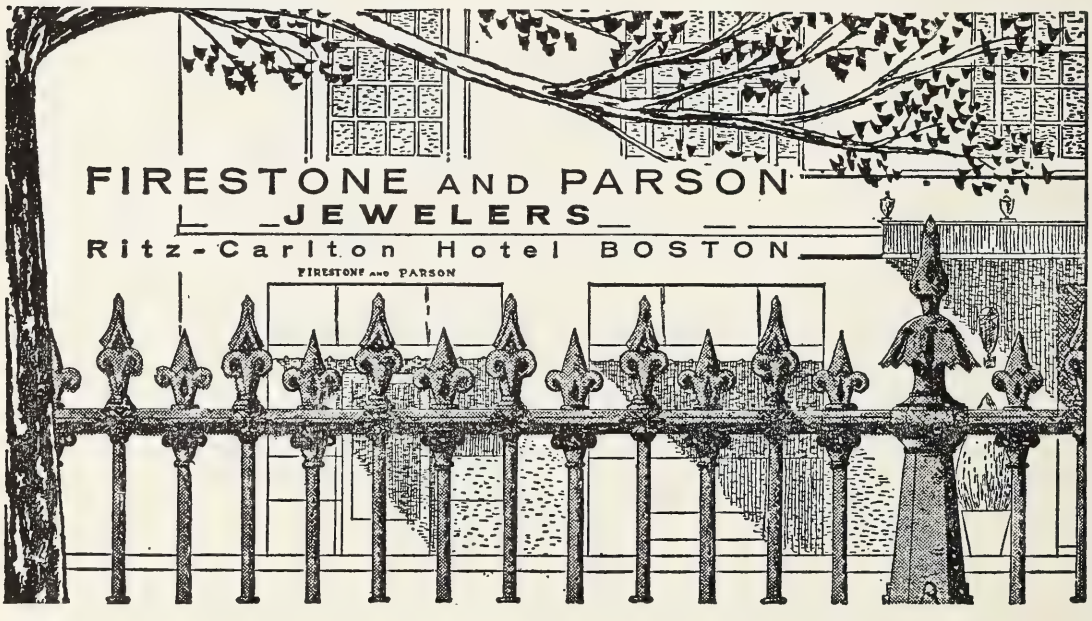
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In a study of the complete sonatas (nos. 3 and 4 came just prior to the Concerto op. 26; no. 5 followed it by two years), the present writer once concluded of the earlier ones that they represent 'the formative, reluctantly romantic Prokofiev . . . a kind of would-be Schubert in whose music the typical extremes of yearning and exuberance were as omnipresent, thinly disguised, as the malicious irony that bound them. Any political inferences as to the latter would be risky. Stylistic trademarks tend to be personal rather than proletarian, [no matter] the internal struggles of Russia during this seminal decade . . . all of these works cry out: *Épater le bourgeois!* But the voice is unmistakably Prokofiev's own.'

After some years of reflection the foregoing appraisal still seems to have a measure of validity, and it is cited with a view to putting into perspective as neatly as possible the crowded background of the first three concerti. (By extension it is relevant also to the later ones – although the Fourth, a special case, was not to follow for another decade.)

After graduating from the St Petersburg Conservatory at eighteen, and already recognized as an *enfant terrible* of heroic pianistic talent if not yet as a composer worth taking seriously, Prokofiev had spent five postgraduate years in advanced study with the celebrated Annette Essipova, pedagogical heiress to Leschetizky, meantime completing further courses at the Conservatory and composing constantly. This interregnum ended in 1914, ominously coincident with the outbreak of World War I. (The ripples from Sarajevo soon enough reached Russia, but as the only son of a widow the composer was exempt from military service.) By this time Prokofiev had made a mark on musical St Petersburg; he was not accepted, exactly, but he was certainly not ignored. His every appearance touched off further controversy.

Controversy escalated to *scandale* in 1913, when Prokofiev leaped to international notoriety with the introduction of his Second Piano Concerto at Pavlovsk (a suburb of St Petersburg – the latter, incidentally, was to become known as Petrograd a year later; it has been Leningrad since 1924).



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With one notable exception, the critics were aghast. The *Peterburgskaya Gazeta* described the new work as 'a cacophony of sounds having nothing whatever in common with genuine music'. But the reviewer of *Rech* got the message. With extraordinary prescience, Vyacheslav Karatygin reported the première in these prophetic words: 'The public hissed. This means nothing. Ten years from now it will atone for last night's catcalls by unanimously applauding a new composer with a European reputation.'

Of course Karatygin was wrong about the time this would take. By 1915 the *Rech* critic was vindicated. In the interim Prokofiev had won the powerful advocacy of Serge Koussevitzky, of Alexander Siloti, of the impresario Diaghilev. 'Only three years ago', *Rech* commented, 'most of our music lovers saw in Prokofiev's compositions merely the excesses of a mischievous anarchism that threatened to upset the whole of Russian music. Now they won't let him leave the stage before he has played innumerable encores.' Even the arch-conservative Russian Musical Society performed the Second Concerto. No one hissed. By then Prokofiev was a force not to be denied, and his fame increased apace – until the Revolution of 1917 marked a turning point in his career as it did in the history of the world.

The Third Piano Concerto was sketched that fateful winter. Because the overthrow of Czarism and its immediate consequences marked a definite change in the direction of Prokofiev's development, it behooves us to look (perforce superficially) at the influences to which he was subject between 1917 and 1921, when he completed this score. To state it bluntly, the 'change' was a sea change, and the influences were geographic.

Prokofiev was anything but a Marxist in those years. 'Immersed as I was in art', he wrote later, 'I did not have a clear idea of the scope and significance of the October Revolution. . . .' What he *did* know was that Russia had become an unhealthy place for composers. He wanted out. And the country that appealed to him above all was America.

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When the People's Commissar of Education attended the première of the *Classical Symphony* (Petrograd, April 21 1918) and sought out Prokofiev to express his admiration, the composer saw his opportunity and expressed in the strongest appropriate language his desire to make an extended trip abroad. Under the circumstances there was no graceful alternative for the Commissar but to consent, and within days it was announced that the government had decided to send Prokofiev across the Pacific in connection with 'matters pertaining to art'. He departed via Vladivostok in May for Yokohama, whence he proceeded by slow boat and several stopovers to New York, arriving there in September and making his first Manhattan appearance a fortnight after Armistice Day. Every last seat in old Aeolian Hall was filled, and the debut (a solo recital) launched Prokofiev's American career in sensational fashion. Even the critics who felt constrained to inveigh against him as an ambassador of Bolshevism concurred in the unanimous verdict on his pianistic ability; the consensus was an enthusiastic welcome for a veritable titan of the keyboard.

For the next few seasons Prokofiev concertized heavily, and no major work was forthcoming except *The Love for Three Oranges.* In the nature of artistic creation, however, it is inconceivable that the Third Piano Concerto sat untouched in the composer's luggage until the summer of 1921, when he is said to have completed the score during a sojourn at St Brevin, on the coast of Brittany. This was in the wake of Prokofiev's second transcontinental tour of the United States. To what extent his experiences in the New World are reflected in the op. 26 we

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have no way of knowing, and the answer could be not at all. But there is no gainsaying the fact that this music gestated during long, lonesome days of staring out train windows. Possibly this is rather too fanciful. What is not, by all accounts, is that the Third Concerto was a success from the beginning. The composer himself took part in the première, which was given not in his homeland but in Chicago, Illinois, on December 16 1921. Americans did not take the piece to their hearts at once, as Europe did, but it was cordially received at the very least (Prokofiev remarked that we 'did not quite understand' the work at the time), and its place in the standard repertoire has grown more secure with each passing season.

During the composer's lifetime no one took the Fourth Concerto to his heart because no one ever had the opportunity. It was not performed. The explanation is that Prokofiev himself — no doubt motivated by deference, but unaccountably on artistic grounds — withheld the work on the basis of a negative judgment by the artist for whom it had been written.

This op. 53 dates from 1931, eight years after Prokofiev had settled in Paris and just one year before he returned more or less permanently to the Soviet Union. The period separating his Third Concerto and his Fourth was again spent largely on the international concert circuit, but in this decade he nevertheless produced several major works.



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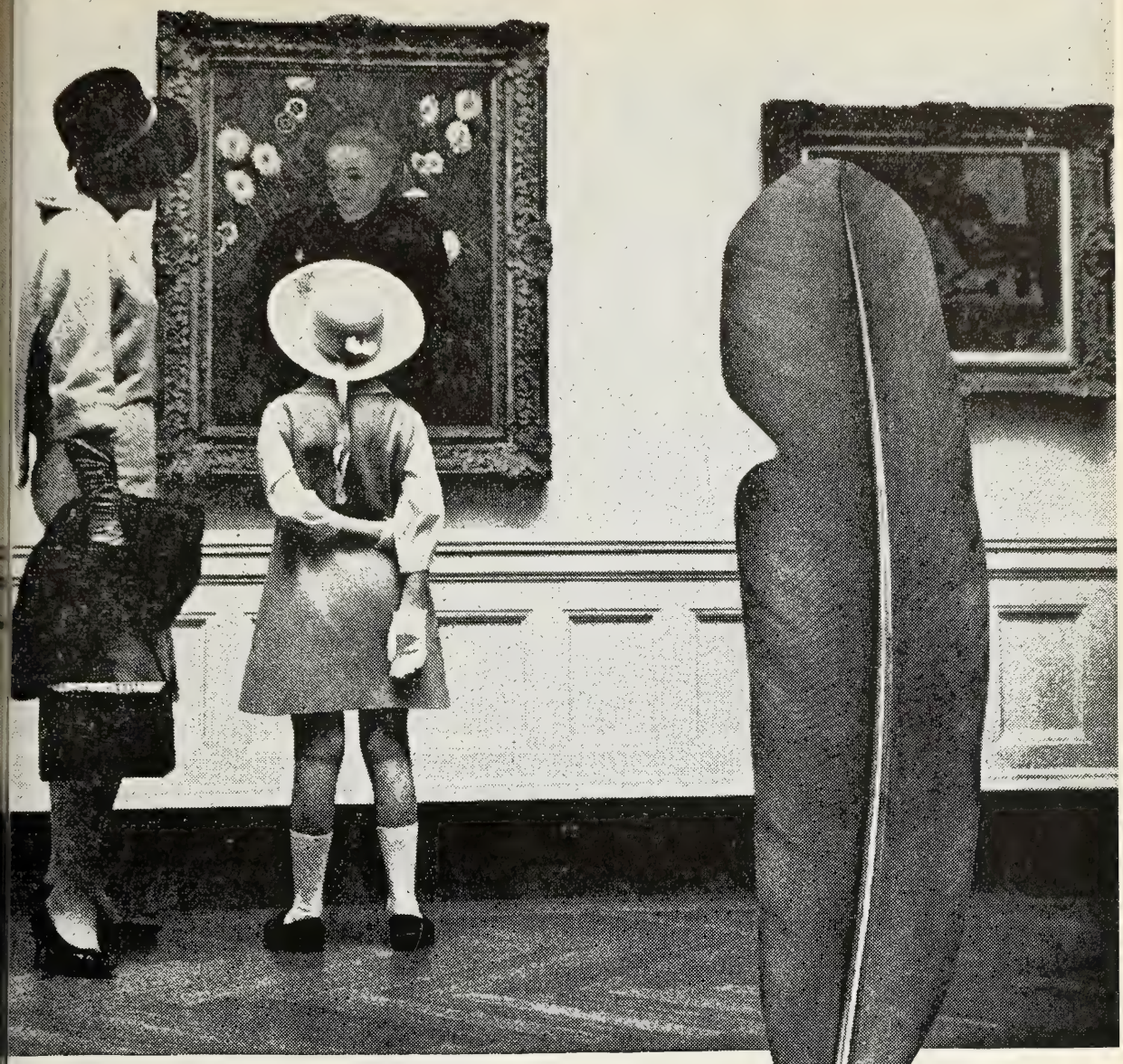


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Among these were another opera, *The Flaming Angel;* the Second, Third, and Fourth Symphonies; the First String Quartet; and two stunning ballet scores, *Pas d'acier* and *The Prodigal Son.* (The latter represented George Balanchine's, and Prokofiev's, last collaboration with Diaghilev; a re-creation of the original production has adorned the New York City Ballet repertoire since 1950.)

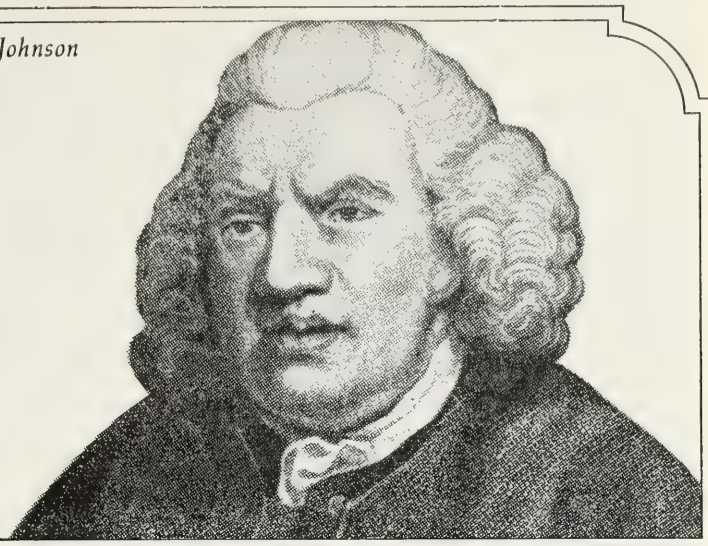
The Fourth Concerto was composed for Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Determined to pursue his career, Wittgenstein commissioned works from ten composers. Most of the resulting scores were merely curiosities, or worse; but one of them was a masterpiece – the Ravel Left-Hand Concerto. Of the others, only Prokofiev's is comparable in quality. For whatever peculiar reason, however, Wittgenstein deemed it unsatisfactory and declined to play it. Perhaps he was expecting a big, richly romantic vehicle like the Third Concerto. But the Prokofiev of 1931 was not unaffected by Stravinsky and the French *Six;* what he wrote for Wittgenstein was exquisitely neoclassic, with a virtuosic but ingeniously graceful solo part and an accompaniment of the utmost transparency. But the pianist complained that he could 'not understand a single note of it', and with that the composer chose to regard the matter as closed.

It was not until three years after Prokofiev's death and a quarter-century after its composition, that the Fourth Concerto finally received its première. The young German pianist Siegfried Rapp – he, too, lost his right arm in combat – had run across a reference to the work while searching for repertoire. He wrote to the composer's widow, and Mme Prokofieva immediately sent the score. The belated first performance was given in September of 1956, with Rapp as soloist, in the concert hall of the Conservatory in West Berlin. To the *Time* critic this music 'no longer seemed aggressively modern, as it had to Wittgenstein, but more like an old friend. The whole piece is sprayed with crotchety harmonies, but it always makes the kind of leeway toward a safe harmonic port that is part of Prokofiev's charm.' That says it all.

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Symphony no. 6 (old no. 1) in D major op. 60

Dvořák was born in Nelahozeves (Mühlhausen), Bohemia on September 8 1841, and died in Prague on May 1 1904. The Boston Symphony Orchestra first performed the Symphony on October 26 1883, when Georg Henschel conducted. The most recent performances at these concerts were on November 15 and 16 1963, with Erich Leinsdorf conducting.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and strings.

Quite aside from the fact that he was a 'late bloomer' creatively, the down-to-earth Dvořák was temperamentally less akin to Hamlet than any other figure of consequence in all of music history. And yet the composer, too, could have complained that time was out of joint. In the century before he was born the Czech nobility had been on the lookout for local talent, and it was not forthcoming. Now, ironically, its first flowering – in the person of a butcher's delivery boy – enjoyed easy access to the fabulous Lobkowitz castle, or at least to its labyrinthine kitchens. But long gone by then were Ferdinand Philip, who had paid off so many of Gluck's debts, and Josef Franz Maximilian, who had been among Beethoven's staunchest supporters. The incumbent Lobkowitz was not at all musically minded. Neither were the family's fortunes what they had been in a grander epoch. Dvořák had come too late by about fifty years to taste the fruits of princely patronage, and too early by a lifetime to benefit from the largess of foundations. The only way left open to him was the hard way. Perhaps as a result, however, he was thoroughly prepared for the 'lucky break' that finally insured his fame.

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The most celebrated of Slavonic musicians was born in a village just north of Prague, on the banks of the Vltava, where his father operated a meat market and a tavern in the shadow of the Lobkowitz palace. As the eldest of nine children, little Antonín was kept busy between the two establishments. His introduction to music seems to have come with his apprenticeship at the inn, where itinerant minstrels foregathered nightly. A report dated *c.* 1850 is revealing: 'He watched the violinists and trumpeters as in a trance; his cheeks flushed and his eyes sparkled as he followed the music. The country bands played only music of a primitive nature; nevertheless the polkas and marches of his native Bohemia were powerful enough to set his pulse throbbing.'

(Parenthetically, one recalls what George Bernard Shaw was to say many years later about Dvořák's use of indigenous rhythms and intervals: that these 'give the analytical programmist an opportunity of writing about "national traits", and save the composer the trouble of developing his individual traits'. Dvořák was never *that* chauvinistic.)

Dvořák *père,* for all his assiduous attention to business, was kindly disposed toward his son's aptitude for higher things. Antonín was given lessons in violin and voice, with mixed results. On one occasion he demonstrated his proficiency in both at a church fair; he seems to have played the fiddle to everyone's satisfaction, and then to have broken down completely while trying to sing. The lyric muse lost an adherent then and there. When he was fourteen Dvořák was packed off to a relative in Zlonice, twenty miles west of his native Nelahozeves (Mühlhausen), where he was introduced to the organ and given some grounding in piano and viola. Here, again, his musical career almost ground to a stop. His teacher, Antonín Liehmann, turned out a steady stream of repertoire for the town orchestra; and one of Dvořák's duties was to copy out the parts. Without telling Liehmann, Dvořák orchestrated a

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polka of his own and then made so bold as to distribute the parts. Imagine his mortification when the first run-through elicited a horrible cacophony! It was quickly ascertained that he had been careless in his transposition clefs, so that the errors were put right without much delay; but it was a narrow escape for the yet-unborn reputation of the fledgling composer.

Dvořák went on to Böhmisch-Kamnitz, near the Saxon border, primarily to master the German language that was obligatory throughout Bohemia and Moravia in those days. Then, at sixteen, he matriculated at the Organ School in Prague – the very institution of which he was himself to assume the directorship long years afterward (by then it would be merged with the Prague Conservatory). Things were not going so well back home, with more and more mouths to feed, and so Dvořák's tuition was covered by his doting Zlonice uncle. But the boy managed to pay for his other expenses by fiddling in various restaurants. He could hardly afford the luxury of a piano in his modest quarters, but this was a blessing in disguise to the extent that it forced him to 'hear' many of the standard masterworks by studying them in the silence of his bedroom. Dvořák completed the statutory two years, and then joined the viola section of a well-known Prague band that played thrice weekly in the better eating places. Gradually he built a clientele of private students by day, and by night he continued to play for his dinner. It was a period of rather ignominious plodding, but Dvořák persevered.

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By 1873 he must have felt that he was beginning to be ready. By nature cautious, he nevertheless made two decisive moves that year (his thirty-second). For one, he gave up the comfortable security of his violist's chair in the Czech National Theater to accept an organ job that would give him more time to compose. For another, he married. And the match apparently was a good one. It is fascinating to note that, like Mozart, Dvořák took as his bride a sister of the girl who had spurned his love. (But unlike Mozart, Dvořák never was to doubt the wisdom of his decision.) Moreover, as the slightly unscrupulous publisher Fritz Simrock was soon to discover, here was one composing husband who was determined to be the breadwinner of an expanding household *and* to maintain his artistic integrity despite any economic pressures. He would achieve this enviable status simply by holding to a ratio of prudence and productivity which he had arrived at as a young man and from which he never wavered.

To be sure, there was to come that 'big chance' around which so many success stories turn; but Dvořák had to be ready for it and he was. The proof of this is that Dvořák's good fortune came to him by way of two men who knew him *only* through his music. But both were perceptive enough to recognize mastery when they saw it, and 'saw' is literally correct in this instance. For it was in the course of wading through stacks of manuscripts submitted by 'young, poor . . . musicians in the Austrian half of the [Hapsburg] Empire' that the State Prize judges for 1875 were won over completely by the writing of this totally unknown entrant from Prague (Bohemia was still under the Viennese monarchy

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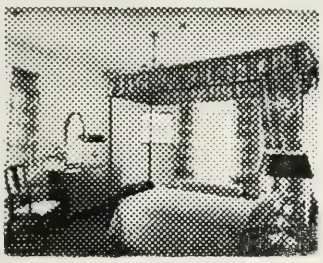
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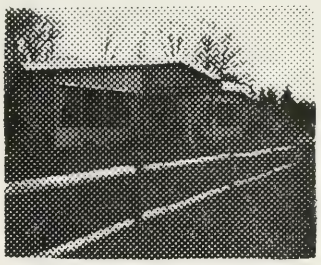
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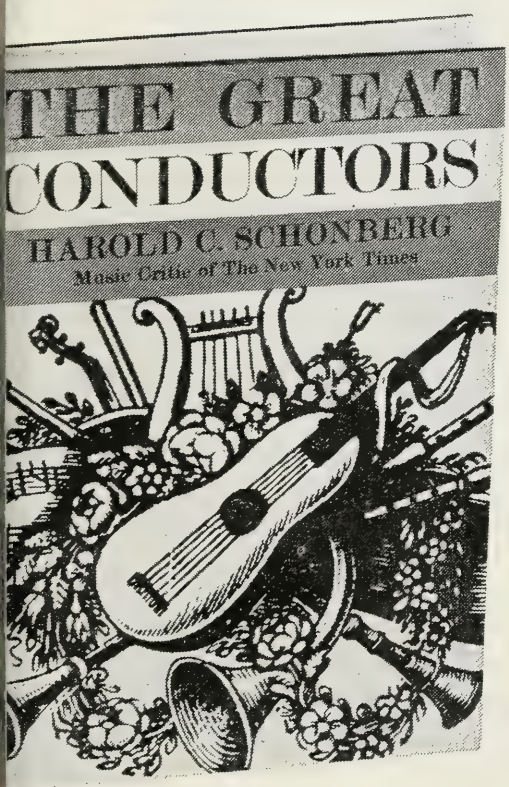
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in those days). And as fate would have it those judges were two of the most influential musicians in all of Europe – Eduard Hanslick, powerful critic of the *Neue freie Presse;* and Johannes Brahms. Their enthusiasm was unstinting, and it would be ridiculous to suggest that Dvořák's career was not to be affected enormously by this belated 'discovery' of his talents. But just as surely he would not have won their advocacy unless he had the goods.

As it happens, the first of Dvořák's two symphonies in D minor was among the works that won the State Prize – which, incidentally, Dvořák was to win for several years running. But it was pursuant to the 1875 award that he developed sufficient self-confidence to compose the first of his *numbered* symphonies, attesting to a measure of triumph over the unrest and insecurity that had slowed his progress in this most formidable of forms. The latter work subsequently came to be known as the Third, however, because it was overhauled altogether after two subsequent symphonies had intervened; and more recently it has become known as no. 5! To forestall further confusion it might be helpful to interpolate the complete chronology, which was as follows:

1. 1865 Symphony in C minor op. 3 ('The Bells of Zlonice')
2. 1865 Symphony in B flat op. 4 (revised in 1887)
3. 1873 Symphony in E flat (originally op. 10; that designation was later removed by the composer)
4. 1874 Symphony in D minor (originally op. 13; as with the foregoing, this designation has 'stuck')
5. 1875 Symphony in F op. 76 ('old no. 3') (originally op. 24; revised in 1887)
6. 1880 Symphony in D op. 60 ('old no. 1')
7. 1885 Symphony in D minor op. 70 ('old no. 2')
8. 1889 Symphony in G op. 88 ('old no. 4')
9. 1893 Symphony in E minor op. 95 ('old no. 5') ('From the New World')

For reasons already intimated, it should not be surprising that the D major Symphony represented an enormous step forward. (And one hastens to put that appraisal in more accurate perspective: none less than Sir Donald Francis Tovey says unequivocally that 'Dvořák's [Sixth] Symphony shows him at the height of his power'.) But more specific reasons can be adduced. Two of them date from 1877. One of these was a magnanimous letter sent by Brahms to Simrock. It read in part: 'I have for several years now been rejoicing over the works by Anton Dvořák of Prague. This year he sends me amongst others a book of ten duets for two sopranos [an error; he should have said soprano and contralto] with pianoforte, which seem to me to be very pretty and practical for publication. . . . I induced him to send the songs to you. When you play them through you will be as pleased as I am. . . . Dvořák has written every possible thing. . . . he is a very talented man.' The second event of importance in 1877 was Dvořák's decision to give up all of his sundry jobs and to devote himself exclusively to composition, come what may.



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Much of Dvořák's time in the years immediately following were to be wasted on opera, a medium for which his ambition far exceeded his aptitude. In a sense, too, the weeks he invested in the 1878 series of Slavonic Dances were misspent because he accrued only an infinitesimal percentage of the profits they rolled up. But this experience taught Dvořák how to drive a bargain with entrepreneurs, and never again did he have to wonder whether or not he could get anything published.

The genesis of the D major Symphony traces to the evening of November 16 1879: after conducting the triumphant Vienna première of Dvořák's Slavonic Rhapsody in A flat, Hans Richter embraced the composer and then (either at that moment or immediately thereafter) asked him to write a symphony for the Vienna Philharmonic. This was to be the op. 60. It was sketched out at Prague between August 27 and September 20 1880, and the score was finished by October 15. Dvořák delivered the manuscript personally that November. He reported to his friend Alois Göbl on playing the work at the piano for Richter; the conductor was so delighted with the work, it seems, that he kissed Dvořák after every movement!

Richter's continuing enthusiasm was documented in a series of letters, but after the première had been twice postponed that season Dvořák began to suspect that the conductor's recital of excuses (his wife's illness, his mother's death, and the like) was not the whole story. As usual, Dvořák's peasant instincts had been unerring. With a little

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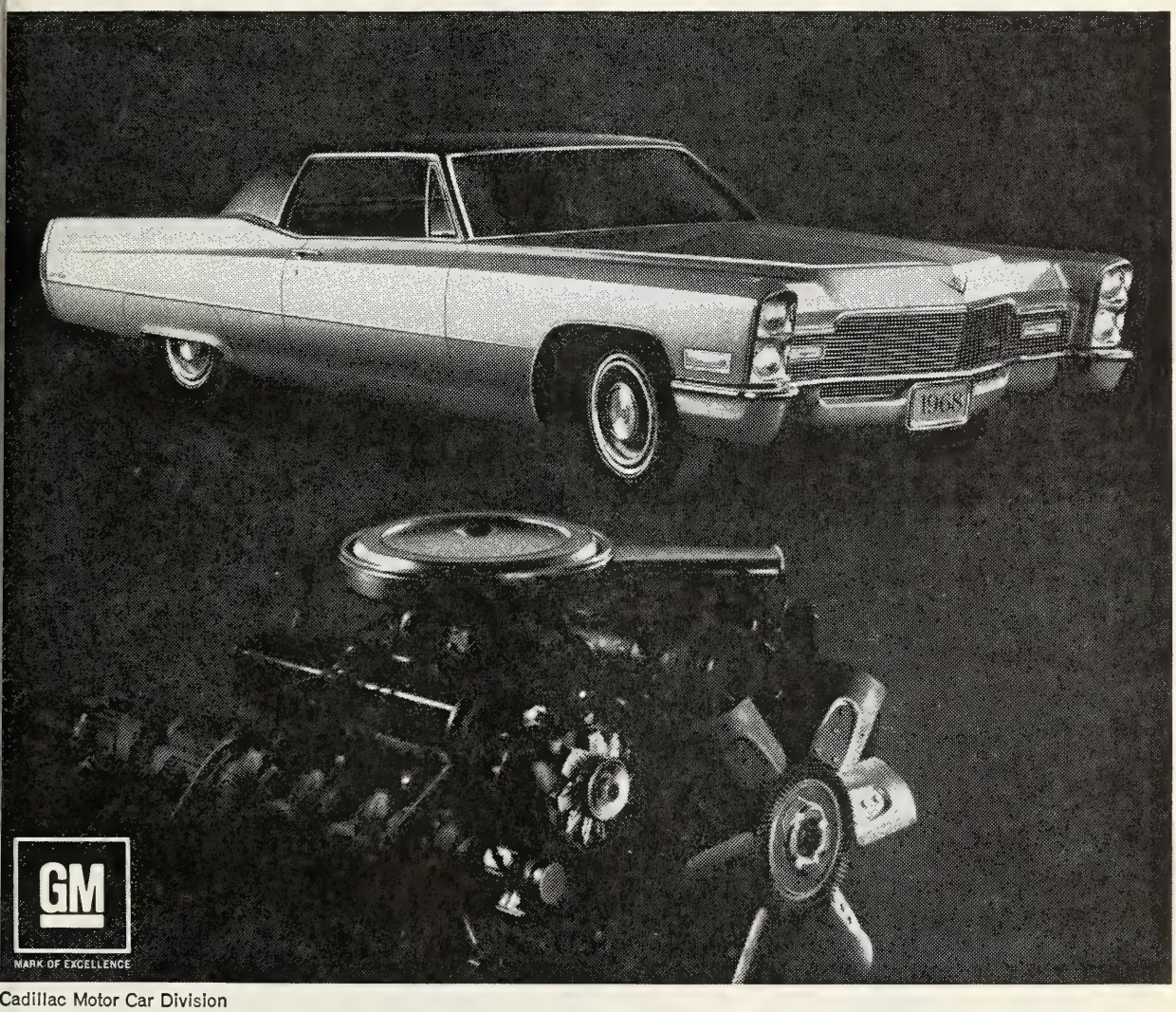
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discreet detective work he ascertained that certain important members of the Vienna Philharmonic objected to performing music by a Czech composer in two successive seasons. The upshot was that Dvořák gratefully inscribed the op. 60 to Richter but entrusted its première to Adolf Čech, who conducted the first performance at Prague on March 25 1881. Richter was deeply honored by the dedication and his affection for the score never faltered, but as it turned out the piece was introduced to Vienna by Wilhelm Gericke and the Gesellschaft der Musikfreunde on February 18 1883.

Students should know that Professor Tovey has performed a painstaking dissection of the op. 60 (although it is unaccountably identified as 'op. 63' in Volume II of his *Essays in Musical Analysis*). Other listeners will not feel the need for any such explication of this expressively straightforward music. Lest one's competence be called into question one must, presumably, mention the apparent influence of Brahms in general and the latter's own D major Symphony of 1877 in particular. But those who smell plagiarism, and who are sure that their ears do not deceive them, are commended to the fascinating essay by Julius Harrison in the Dvořák anthology edited by Viktor Fischl. Harrison makes this telling point:

'Brahms takes a D major triad as a kind of thesis in triplicate, from which, by means of the melodies resulting from that triad, he proceeds step by step to a logical conclusion. Dvořák takes an odd bit of sound,

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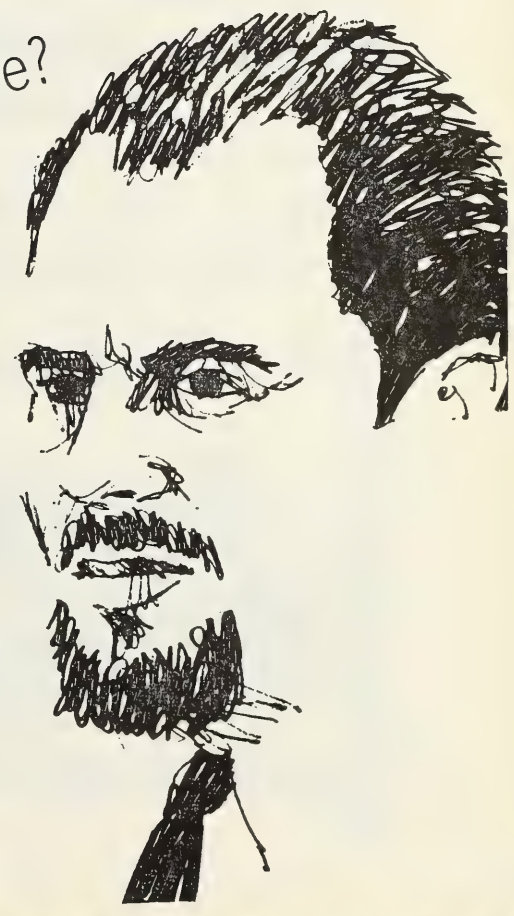
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Critic Michael Steinberg, maybe?



a mere dominant-tonic progression (perhaps the commonest thing in music), something that could go anywhere or nowhere, something of a character more terminal than initial, and then, to our great delight fashions it into a movement structurally classical, yet thematically having the nature of an improvisation.' These are words worth pondering.

It remains only to provide a few words of description. The opening *Allegro non tanto* is all lyricism and robustness, mingling heather-fresh woodwinds with marvelous brass sonorities and building to a majestic coda. The *Adagio* is an exquisite idyll; there are astonishing points of resemblance to the slow movement of Beethoven's Ninth (in the same key of B flat), but only on paper. The most unorthodox feature of Dvořák's layout is the substitution of an *echt*-Czech dance — the strongly cross-accented *Furiant* — for the more traditional *Scherzo*. The closing *Allegro con spirito* most conspicuously suggests a tug from the Brahmsian orbit, but again this is more illusory than not. Tovey calls this finale 'a magnificent crown to this noble work', and Tovey did not use superlatives lightly. Nor, to be fair, did he often resort to such clichés. And yet there *is* something almost irritatingly positive and ultimately persuasive in this sunny affirmation of the major — a mode from which Dvořák rarely departed for long, in his music or in his life.

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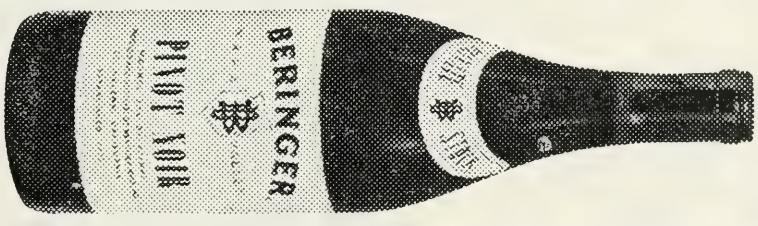
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The Conservatory's role in music education – Part 2
by Gunther Schuller

In the first part of this article, which appeared in last week's program, Gunther Schuller discussed the problems which face the conservatory in our changing musical world. He proposed a wider and more general program, so that the student, without sacrificing the basic specialized requirements of his art, may find at the conservatory the means to expand the range and depth of his musical perception.

From these remarks you can gather that I lean towards the concept of the total musician and *away* from the specialist, the non-musician virtuoso, although I recognize that there are frequently exceptional cases whose special musical endowments require a more specialized treatment. Please do not misunderstand me. When I talk about the total musician, I am not talking about some monstrous, perfected genius, some kind of human computer. I'm talking about something very simple. I'm talking about giving the young musicians the tools by which they can live a life in music which is rich, meaningful and rewarding – and not only monetarily rewarding – and not mere drudgery, as is so often the case. I can perhaps put it best by telling you of an experience I had when a few weeks ago, I had occasion to be present at several full days of instrumental auditions. I heard in that time well over fifty young musicians, all of them either young professionals or graduates or postgraduates. Of that number I am sorry to report no more than perhaps 5 per cent seemed to have any idea of why they were playing music, what a musical phrase meant – indeed what constituted a musical phrase – and what the expressive and intellectual range of music can really be. For 95 per cent of them it was merely a matter of pushing down certain keys at certain times, moving arms or adjusting embouchures or whatever was involved in their instrument, to perform what appeared to be a purely mechanical operation. The whole sense of the joy of music, of the beauty of music, of the ability to communicate through music, was absent. If the computer ever takes over the world of music, it will not be because this or

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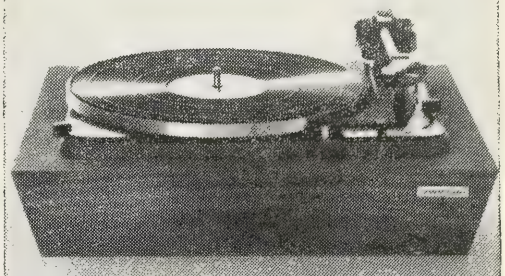
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that composer wished it so and inflicted it on an unwilling public, but it will be rather because the passivity and utter boredom of the player will have reached such a point that he might as well be replaced by the computer, for at least the computer is efficient.

When I hear that kind of audition — and this was not atypical — I become very sad. But it also inspires me to try and do something to prevent that kind of complete emotional, intellectual disassociation and sterility. For it is not necessary that such a thing should happen. I know from personal experience that it need not be so, that even under the most trying professional circumstances, if those roots, emotional and intellectual roots, that I spoke about earlier have grown deep enough, one need never lose one's curiosity, one's love, one's identification with music and its rewards.

And those rewards are richer today, I believe, than ever before. In addition to the 19th century repertoire, we have acquired in recent decades through improved research methods a pre-18th century repertory which along with the continual additions in contemporary music provide a total musical feast to whet the most jaded appetite. At the same time, the development of a wide variety of new communications media provides an outlet for this expanded repertoire which would have made an 18th century musician envious. The field of music and its peripherally related areas provide a range of outlets, and a potential source of income beyond the wildest dreams of our forefathers. But to operate efficiently and effectively in this expanded field, the musician has to be equipped properly — he has to be the total or complete musician.

I am always saddened when I meet musicians who plod along in their everyday existence having no understanding or love of the music they play. They are tolerant, for example, of a few 19th century composers (which they usually choose on the basis of how well those composers wrote for their chosen instrument), and they are usually disdainful of all contemporary music or even of earlier composers, like Bach for instance, in whose music the intellectual quotient dares to be fairly high, and are generally speaking pretty ignorant about the incredible variety, breadth and depth of musical languages. Many of them are not even very humble about their ignorance, and of course many of them are teachers who thus perpetuate in their pupils the same kinds of ignorance and prejudice, though in the meantime they may indeed be playing a pretty respectable oboe or cello or snare drum or whatever.

I maintain that that type of musician — he is the spiritual mentor of the young auditioners I described earlier — is not only a dangerous cancer in the music profession, but is depriving *himself* of the joys and pleasures of music. And I say that conservatories must be actively involved in preventing that kind of musician from happening. For that kind of musician is not a complete musician — if he is a musician at all; he really seems more like a musical mechanic or automaton. I maintain further that that kind of musician cannot survive in music today, or at least he cannot survive as well as the musician who brings a more sophisticated background and point of view to his profession. It reminds me of the old business axiom: there is always room at the top. But the top today signifies not just a digital dexterity, but an



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intellectual sophistication, an intellectual curiosity, and a depth of perception. The reason for this is simple: competition. The music field has become an extremely competitive field. Today when a major orchestra has an opening for tuba, let us say, there are 40 to 50 applicants for the audition. The implication must be obvious: play your horn well, but have something else besides; have an extra dimension which will enable you to fill that room at the top.

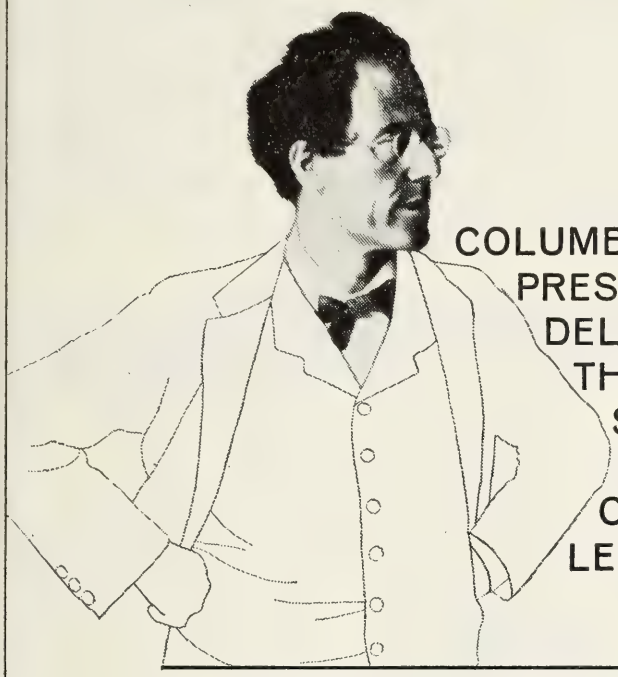
But beyond the audition level, once the musician is safely ensconced in his job, he will be much the better for it if this job continues to have a meaning for him, a means of expressing himself, a means of reflecting the impact of the music upon himself, in short the exchange of ideas and feelings between the composer and the performer, between the creative and the recreative, and these ideas transmitted then via the performer to the listener.

Very often in discussions or arguments about the validity of contemporary music with musicians (who sometimes are more rigid in their thinking than lay people), I tend to point out a very simple fact. This is a hypothetical example involving three musicians in connection with three composers. Musician 'A' likes and understands only composer 'X', a representative of the romantic school; musician 'B' likes and understands composer 'Y' in addition to 'X' ('Y' is a Baroque or pre-19th century composer); musician 'C' likes and understands 'X', 'Y', and 'Z' — 'Z' representing the much feared contemporary music. Is there any question as to who, purely statistically, has the greater enjoyment in music; and is there any question as to whose life is more intellectually enriched by music? Can there be any question that the musician who appreciates and understands the structural perfection of the Eroica Symphony, who savors while he is performing the hundreds of harmonic, rhythmic or orchestrational details that contribute to make that piece one of the masterpieces of our musical heritage, receives a kind of psychic income from performing music that the musician who is unaware of such compositional relationships can simply never enjoy.

We forget today that the musician of the 16th, 17th and 18th centuries was rarely just a composer or just an instrumentalist. If he was an oboist, he was also a composer and perhaps a pianist; if he was a composer he was also perhaps a flutist or an organist. The creative and *re*creative aspects of music were an integral balance in such a musician's musical constitution, and the one fructified the other. In more recent times, this was an ideal embodied and revived by a composer like Paul Hindemith, himself 'the compleat musician', and one can see this concept still perpetuated at the Yale School of Music where Hindemith taught and created a music school that in many respects is more like the ideal conservatory than many conservatories.

This is a crucial point, and it will have a lot to do with the kind of music our children will be listening to ten or twenty years from now. How do we produce this complete musician? Very simply, by the complete conservatory. And that is a conservatory which manifests the same kind of breadth and depth in quality and conception that I have been speaking about. It is a conservatory where the many subsidiary disciplines, whether applied or theoretical, whether vocal or instru-

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mental, whether individual or collective are all integrated, aware of each other, enlightened by each other. In that way the student who goes to such a conservatory will learn to understand — and more important — absorb intuitively how all these theories and methods relate to music, which — I must remind you — we call an art in our society. The student will gradually acquire a vision of that art in which pushing down keys at a certain moment to produce a certain acoustic result will not be an end in itself or a means of merely gaining a livelihood, but will in addition be a vehicle for expressing feelings, thoughts, ideas — those of the composer he is performing, and even (if he has earned the privilege) those of himself.

There is one other problem I would like to touch upon, because it relates directly to my ideas of the complete musician, and the role that the conservatory must play to create that kind of musician. We are going through a period in American education involved with an extremely exaggerated 'degree-consciousness'. We have made a fetish of the degree, a pedigree, a kind of automatic approval which cannot be questioned, and we are about to do the same in music with the doctorate. We evaluate people's ability too much on whether they have a degree or not, and what *kind* of degree they have. Literally thousands of teaching jobs are not available unless the applicant has a degree, regardless of his unique intrinsic ability. Worse than that, our universities are full of very worthy teachers who are prevented from becoming, for example, full professors and receiving the better salaries that are attached to full professorships, because they do not have a doctorate, while some less gifted person who has a doctorate moves ahead into the upper echelons. *I think we must stop this madness!* We must stop it because we are indulging here in an abstracted educational process which puts the emphasis on the number of study hours completed rather than what has really been comprehended in those study hours. We push thousands upon thousands of students through a sort of assembly-line educational process, which remains a process rather than becoming a really full complete education.

Forgive me for becoming autobiographical for a moment, but I do it only to make a point. I am one of the original dropouts. I do not have any degrees, and I do not have even a high school diploma. Now I am not advocating this necessarily as a road to higher education, and I am aware of the fact that times have changed tremendously in the twenty-four years since I left high school. But I have the feeling I would not have been a very good music student in, for example, the rigid programs which allow for almost no electives, which some of our schools demand. What I am trying to say is that we must develop a new flexibility in our music education, in our programs, in our curriculi, to make room for the tremendous range in student and faculty types. We seem to be in the process of doing the opposite.

For the universities, mammoth institutions with mammoth organizational problems, perhaps this factory-type of method is the only possible and inevitable result. But I believe that the conservatory, a small independent music school, can show a different approach and a different result, and this in some cautious way I would like to investigate and try to do. Institutions just like people must remain flexible, or else they will atrophy.

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'An afternoon at Tanglewood', the program telecast on the NBC-TV network on August 14 1966, has been chosen the winner of the Single Program Television Award of Sigma Alpha Iota, the internationally incorporated professional music fraternity for women.

Erich Leinsdorf led the Orchestra in performances of music by Wagner, Brahms and Gunther Schuller, and the two concertos were played by winners of the 1966 Moscow Competition: Prokofiev's Second Violin Concerto by Masuko Ushioda and Tchaikovsky's First Piano Concerto by Misha Dichter.

Edwin Newman was the NBC commentator, and 'An afternoon at Tanglewood' was directed by Ted Nathanson, written by June Reig and produced by George Heinemann. Jordan M. Whitelaw was producer for the Boston Symphony.

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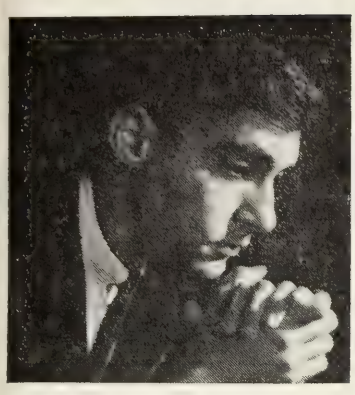
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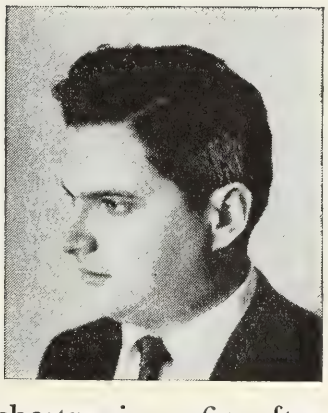


JOHN BROWNING, who gave the world première of Samuel Barber's Piano Concerto with Erich Leinsdorf and the Boston Symphony Orchestra in 1962, has appeared with the Orchestra several times since in Boston, Tanglewood and New York. One of America's foremost young pianists, he was born in Denver, Colorado, where he made his orchestral debut with Mozart's *Coronation* Concerto at the age of 10. His family moved to Los Angeles where he studied with Lee Pattison, and later he went to New York after winning a scholarship to the Juilliard School, where he studied with Rosina Lhevinne.

In 1954 he won the Steinway Centennial Award and two years later the Leventritt Award, which led to his successful debut with the New York Philharmonic. In 1956 he also won the Gold Medal at the competition in Brussels, founded by Queen Elisabeth of Belgium. From that time his career was assured. His tours have taken him all over Europe, the Soviet Union, the Near East, Mexico, and throughout the United States, where he has played with every major orchestra. During this past summer he was on the faculty of the Berkshire Music Center at Tanglewood where he gave a series of master classes.

John Browning's recordings for RCA Victor of the First and Second concertos of Prokofiev with Erich Leinsdorf and the Boston Symphony Orchestra have been enthusiastically received, and he will shortly record the Third and Fourth concertos in continuation of the Orchestra's successful Prokofiev cycle.

A member of the orchestra



AMNON LEVY, who was born in Tel-Aviv, Israel, was graduated from the Jerusalem Conservatory of Music in 1950. Jascha Heifetz encouraged him to come to the United States for more intensive study, and in 1952 he crossed the Atlantic and won a scholarship to the Curtis Institute, where he studied for three years with Ivan Galamian. Before leaving his native country, he entertained troops of the Israeli army on the front line.

Amnon Levy joined the Boston Symphony Orchestra in 1964 after having spent several years with the Minneapolis Symphony and giving recitals and playing concertos with symphony orchestras throughout the United States. Last season he played the Boston première of Sir William Walton's Violin Concerto with the Boston Civic Symphony, a performance which won him high critical praise, and later played Mozart's Fourth Violin Concerto with the Reading Symphony Orchestra.

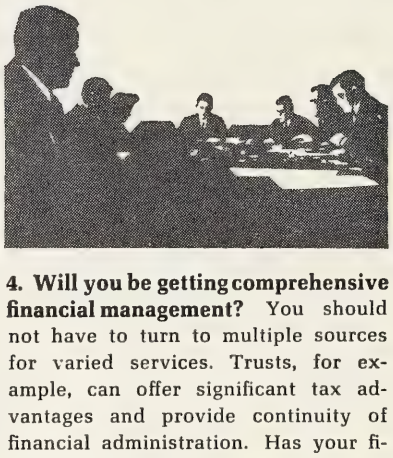
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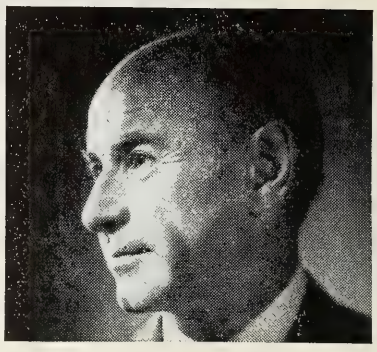
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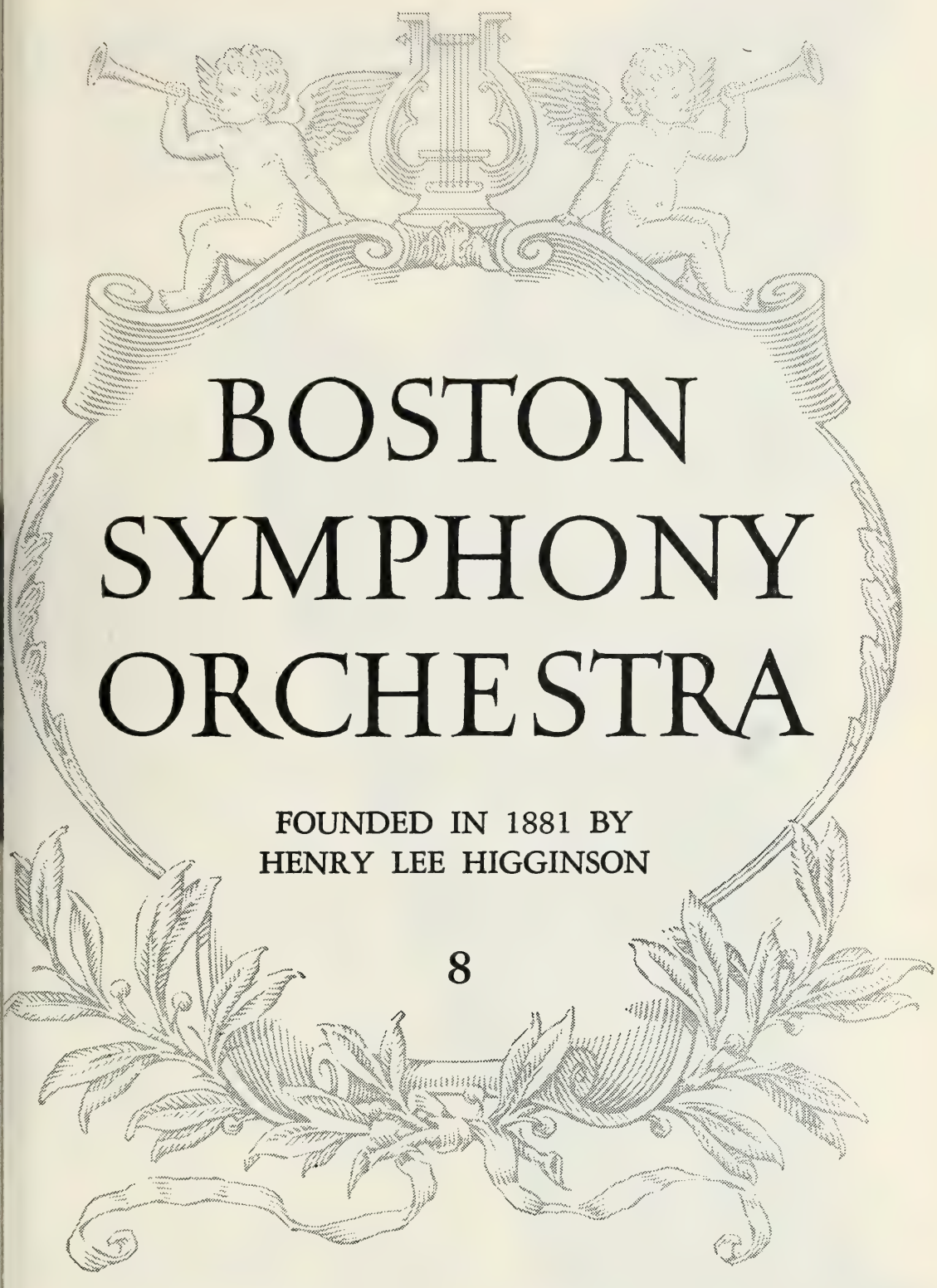


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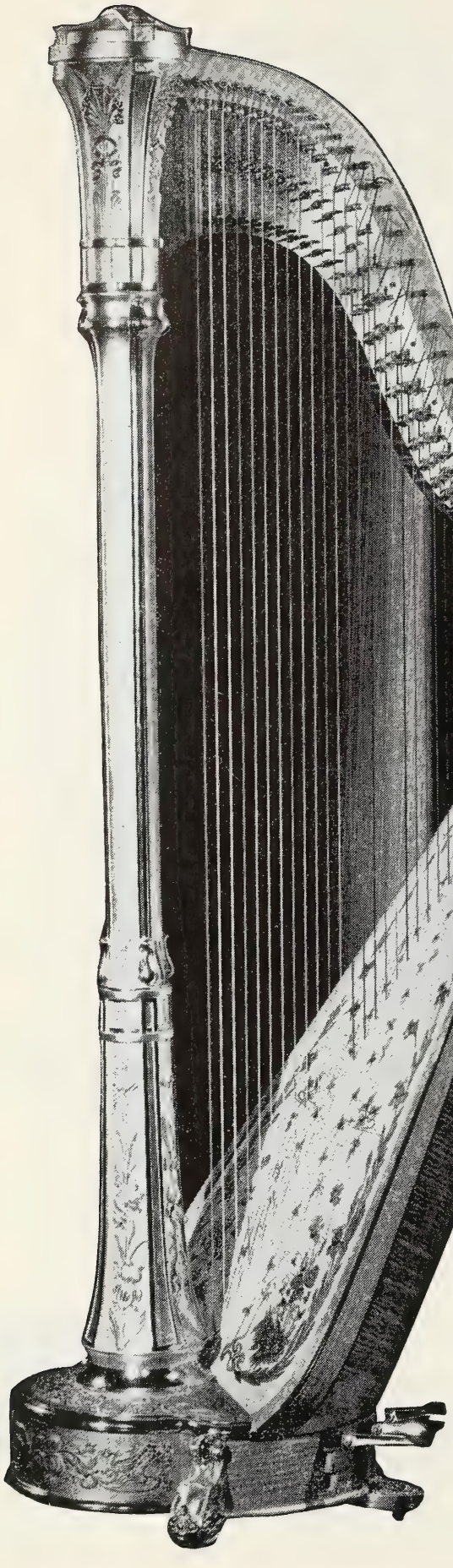


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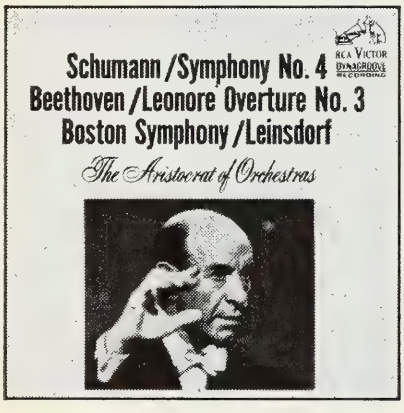
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A centenary – Margaret Ruthven Lang

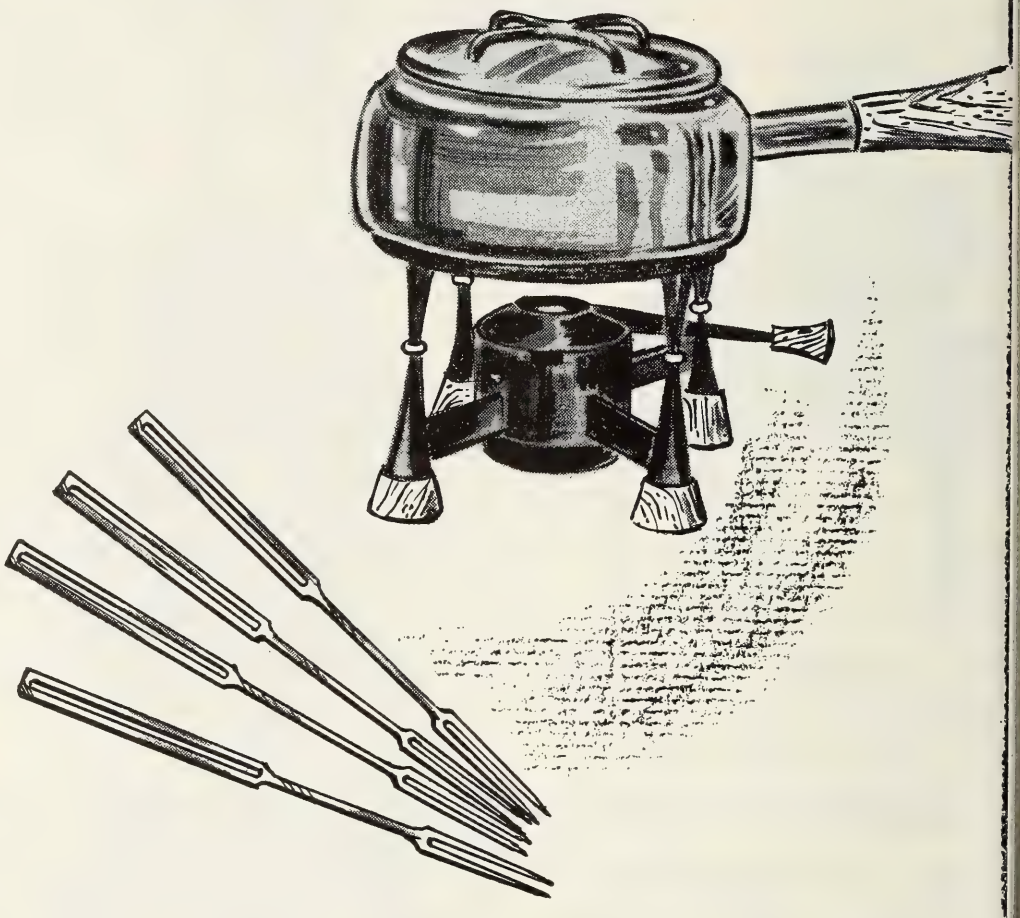
On November 27 one of the Boston Symphony Orchestra's most faithful Friday subscribers, Margaret Ruthven Lang, celebrates her hundredth birthday. To salute their friend on this happy occasion Mr Leinsdorf and members of the Orchestra play at the concert on November 24 the *Old Hundredth* chorale, and the movement 'Sheep may safely graze' from J. S. Bach's Cantata no. 208, written to celebrate another birthday some 250 years ago.

Miss Lang is one of the five women whose music has been played by the Boston Symphony Orchestra; Arthur Nikisch conducted performances of her *Dramatic Overture* in 1893, and Gertrude Franklin sang her concert aria *Armida* with Emil Paur conducting in 1896. Philip Hale reported in his review that 'the Overture was applauded and there was a vain attempt to call the composer forward'. Margo Miller of *The Boston Globe* wrote in an article published earlier this year that Miss Lang well remembers the incident: 'I crept up to the balcony and hid.'

Margaret Ruthven Lang's father was the distinguished and enterprising Boston musician Benjamin Johnson Lang, conductor, teacher and composer. He conducted the world première in Boston of Tchaikovsky's First Piano Concerto with Hans von Bülow as soloist, and the first American concert performance of *Parsifal.* Miss Lang spent some of her early years in Munich, Germany, and met many of the famous musicians of the time; she knew the Wagner family well.

Talking to Miss Lang today one cannot believe that she grew up before Symphony Hall was built. She has a vivacity and alertness that would put many people half her age to shame. The Trustees, Mr Leinsdorf, the Orchestra and all who work at Symphony Hall wish Margaret Ruthven Lang a happy birthday.

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EIGHTY-SEVENTH SEASON 1967–1968

Eighth Program

Friday afternoon November 24 at 2 o'clock

ERICH LEINSDORF conductor

Traditional — 'The Old Hundredth'

BACH — 'Schafe können sicher weiden' from Cantata no. 208

CHLOE OWEN soprano

In honor of Margaret Ruthven Lang

BEETHOVEN — Concerto for violin and orchestra in D major op. 61

Allegro ma non troppo
Larghetto
Rondo

JOSEPH SILVERSTEIN

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BEETHOVEN — Symphony no. 5 in C minor op. 67

Allegro con brio
Andante con moto
Allegro – Allegro

The concert will end at about 4 o'clock

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EIGHTY-SEVENTH SEASON 1967–1968

Eighth Program

Saturday evening November 25 at 8.30

ERICH LEINSDORF conductor

BEETHOVEN Fidelio – Overture

BEETHOVEN Concerto for violin and orchestra in D major op. 61

Allegro ma non troppo
Larghetto
Rondo

JOSEPH SILVERSTEIN

INTERMISSION

BEETHOVEN Symphony no. 5 in C minor op. 67

Allegro con brio
Andante con moto
Allegro – Allegro

The concert will end at about 10.30

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Margaret Ruthven Lang and The Fund for The Boston Symphony have much in common. As a link between Symphony past and Symphony future, she is important to Symphony present. She speaks to us across the years about the Orchestra's struggle for greatness and the international renown that it now enjoys. And so by her very presence at the concerts she tells us of the need for continuing that excellence.

Within The Fund for The Boston Symphony is a Commemorative Gifts program, by which a donor may express a personal interest in the Orchestra, or may honor a friend, teacher, or musician. As part of this program and to show the esteem which the trustees hold for Miss Lang, Henry B. Cabot has given a personal contribution of $2,500 to The Fund to name a seat in Miss Lang's honor.

A plaque will be fixed to the regular seat, first balcony, right, B-1, occupied by Miss Lang and members of her family almost since the building opened in 1900. Through all the years to come it will be known officially as the Margaret Ruthven Lang seat at Symphony.

Congratulations, Miss Lang, on your 100th birthday.

Program Notes

'The Old Hundredth'

The melody known as 'The Old Hundredth' appears for the first time in a copy of the Genevan Psalter of 1554, and was adapted to a version of Psalm 134, probably by the Psalter's musical editor, Louis Bourgeois. In 1561 the tune was again adapted, this time for the Anglo-Genevan Psalter to the familiar paraphrase of Psalm 100 'All people that on earth do dwell'. At this performance the four part version has been scored for brass quintet.

JOHANN SEBASTIAN BACH
'Schafe können sicher weiden' from Cantata no. 208

Bach was born in Eisenach on March 21 1685, and died in Leipzig on July 28 1750. The aria is scored for solo soprano, two flutes and continuo.

Bach was in the service of Duke Wilhelm Ernst of Weimar in 1716, and early in the year accompanied his employer on a visit to Prince Christian of Sachsen-Weissenfels. February 23 was their host's birthday, and in his honor Bach composed and directed a performance of the secular cantata 'Was mir behagt, ist nur die muntre Jagd' ('The merry hunt is all my pleasure'). The protagonists in this entertainment are Diana, goddess of the chase; Endymion, the beautiful youth condemned by Jupiter to perpetual sleep; Pan, the god of shepherds; and Pales, goddess of shepherds and cattle, who sings the aria 'Schafe können sicher weiden'. The following is a literal translation:
'Sheep may safely graze where a good shepherd watches over them. In a country where the Prince rules well the people find peace and tranquillity and all that makes them happy.'

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LUDWIG VAN BEETHOVEN

Fidelio – Overture

Beethoven was born in Bonn in December 1770 (probably the 16th) and died in Vienna on March 26 1827. He composed the overture for the final version of his opera in 1814, though it was not completed in time for the first performance. The last performance in this series was on November 4 and 5 1955 when the Boston Symphony Orchestra played the Overture to celebrate the reopening of the restored Staatsoper in Vienna on November 5.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani and strings.

On November 13 1805 French troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the *Theater-an-der-Wien* 'before stalls full of French officers'. Many of the regular patrons had deserted the city, the novelty of the piece did not appeal to the French military, and after two further performances on November 21 and 22, Beethoven withdrew the opera. It was hardly an auspicious time for the première of a difficult new piece. The casting was also unfortunate, since none of the principal singers was more than mediocre.

The critic of the *Allgemeine Musikalische Zeitung* of Leipzig was unenthusiastic: 'The oddest among the odd products of last month was surely Beethoven's opera *Fidelio,* which we had been eagerly awaiting. The piece was given for the first time on November 20, but was received very coldly. . . . The performance itself was not of the first

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rank. Mlle Milder has neither sufficient emotional strength nor liveliness for the role of Fidelio, despite her beautiful voice, and Demmer [Florestan] sang almost consistently flat. All this, together with the general situation, will explain why the opera was given only three times.'

Beethoven was unhappy with the original performances which he conducted himself. Following the advice of well-intentioned friends, he made revisions (consisting mostly of cuts), and the second version was presented at the same theatre on March 29 1806, running for four performances. Beethoven was still not happy. In a letter to Sebastian Meier, his brother-in-law, who sang the role of Pizarro, he wrote on April 10, the day of the last of the four performances:

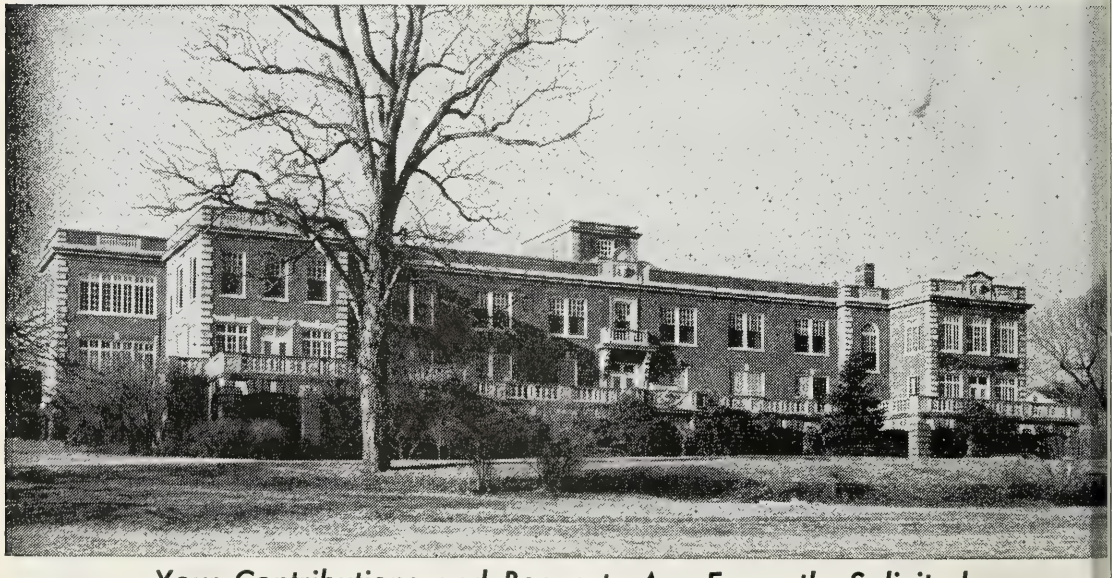
'I beg you ask Herr von Seyfried to conduct my opera today. I should like to look at and hear it from a distance. At least my patience will not be so sorely tried as if I have to hear my music botched from nearby! I cannot help believing it is done on purpose. I shall not say anything about the wind instruments; but every *pianissimo,* every *crescendo, decrescendo,* every *forte,* every *fortissimo* has been eliminated from my opera; at any rate they are disregarded. One really loses delight in composing anything at all when one hears this kind of performance. . . . P.S. If the opera is to be given again the day after tomorrow, we must certainly have another rehearsal tomorrow, if only with piano, or it will get even worse.'

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For more than seven years Beethoven left *Fidelio.* But early in 1814 an opportunity for a revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the *Kärnthnerthor-Theater,* revised the libretto, and Beethoven set to work on the score. The first performance of the opera as it is best known today was given at the theatre on May 23. It was triumphantly successful.

For the first production in 1805 Beethoven wrote the overture which is now known as 'Leonore no. 2'. The following year the revised version began with 'Leonore no. 3', a piece even more elaborately constructed than its precursor. For the 1814 version of the opera, Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called 'Fidelio', which is simpler and more effective theatrically. At its end one is ready for the curtain to go up on the first scene, during which Marcelline, daughter of Seville Prison's chief warder, does her ironing, while the turnkey Jaquino vainly proposes marriage.

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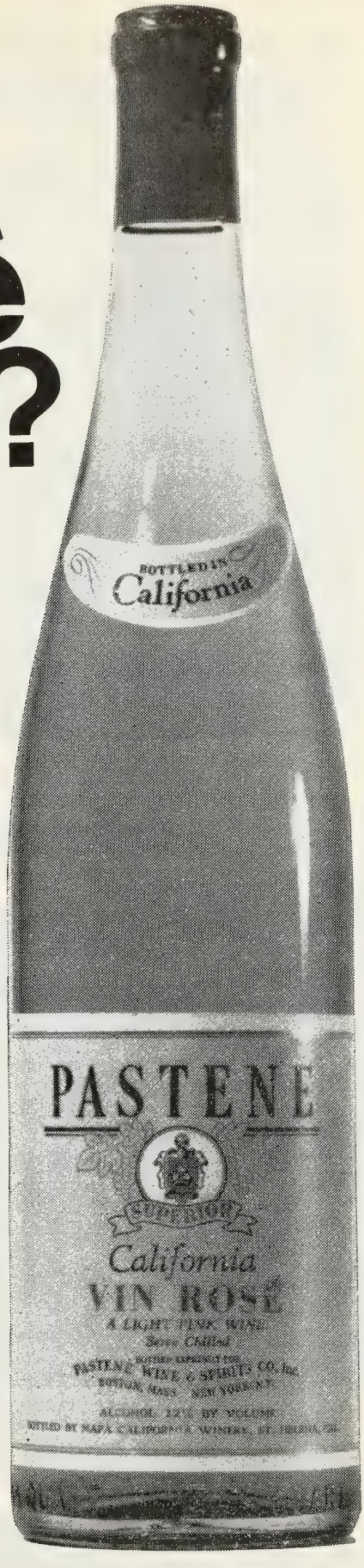




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LUDWIG VAN BEETHOVEN

Concerto for violin and orchestra in D major op. 61

Program note by John N. Burk

Ludwig van Beethoven composed the concerto in 1806, and it was first played by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 that year. Many famous violinists have performed the concerto with the Orchestra, Sarasate, Kreisler, Flesch, Heifetz, Szigeti, Francescatti and Menuhin among them. The concerto was most recently performed at these concerts by Isaac Stern on January 15 and 16 1965. It has been recorded by Jascha Heifetz and the Orchestra under the direction of Charles Munch for RCA Victor.

The instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The cadenza which Joseph Silverstein plays in the first movement is by Fritz Kreisler; those in the second and third movements he has composed himself.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasumovsky Quartets, the first revision of 'Fidelio', the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr Bertolini gave to Otto Jahn in support of his claim that

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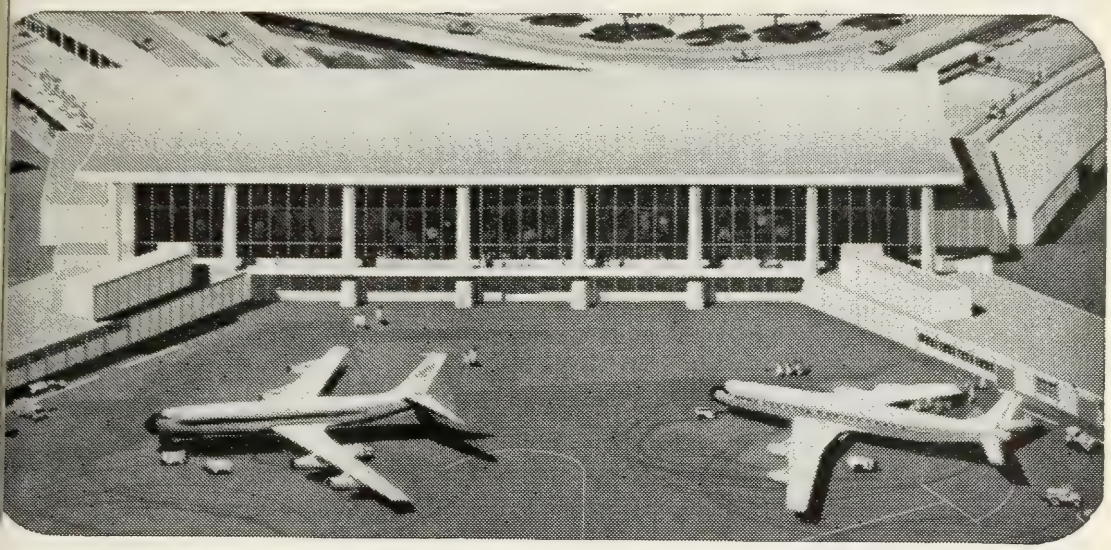
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'Beethoven never finished commissioned works until the last minute'. According to another witness, cited by Thayer, Clement played the concerto 'at sight'.

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

'Dear Clement
Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great – the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven'

Paul David reports contemporary opinion to the effect that 'his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity'. On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio

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from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down. In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his 'Mount of Olives', and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *'Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806'*. The pun also brings to mind that other personage connected with the early fortunes of the Concerto — Clementi, the musician turned publisher — although the virtue in question hardly appears in this particular transaction. Clementi, passing through Vienna in April 1807, called upon Bee-

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thoven with a view to obtaining the English rights to some of his latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

Dear Collard — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,* Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street — 'Where do you lodge?' says he: 'I have not seen you this *long* while!' — upon which I gave him my address. Two days after I found on my table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' — 'No' says he. 'Suppose, then, that you prefer *me?*' — 'With all my heart'. 'Done. What have you ready?' — 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling.

The symphony which Clementi had thus secured was the Fourth, the overture was that to 'Coriolanus'. The buyer, who certainly possessed



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a rare combination of business and musical acumen, considered both 'wonderfully fine'. The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quartets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: 'The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte'. He added: 'I think I have made a very good bargain. What do you think?'

Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: 'I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling — and besides I am privileged to sell the works in Germany and France'.

The five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main

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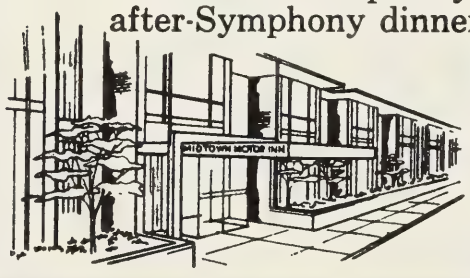
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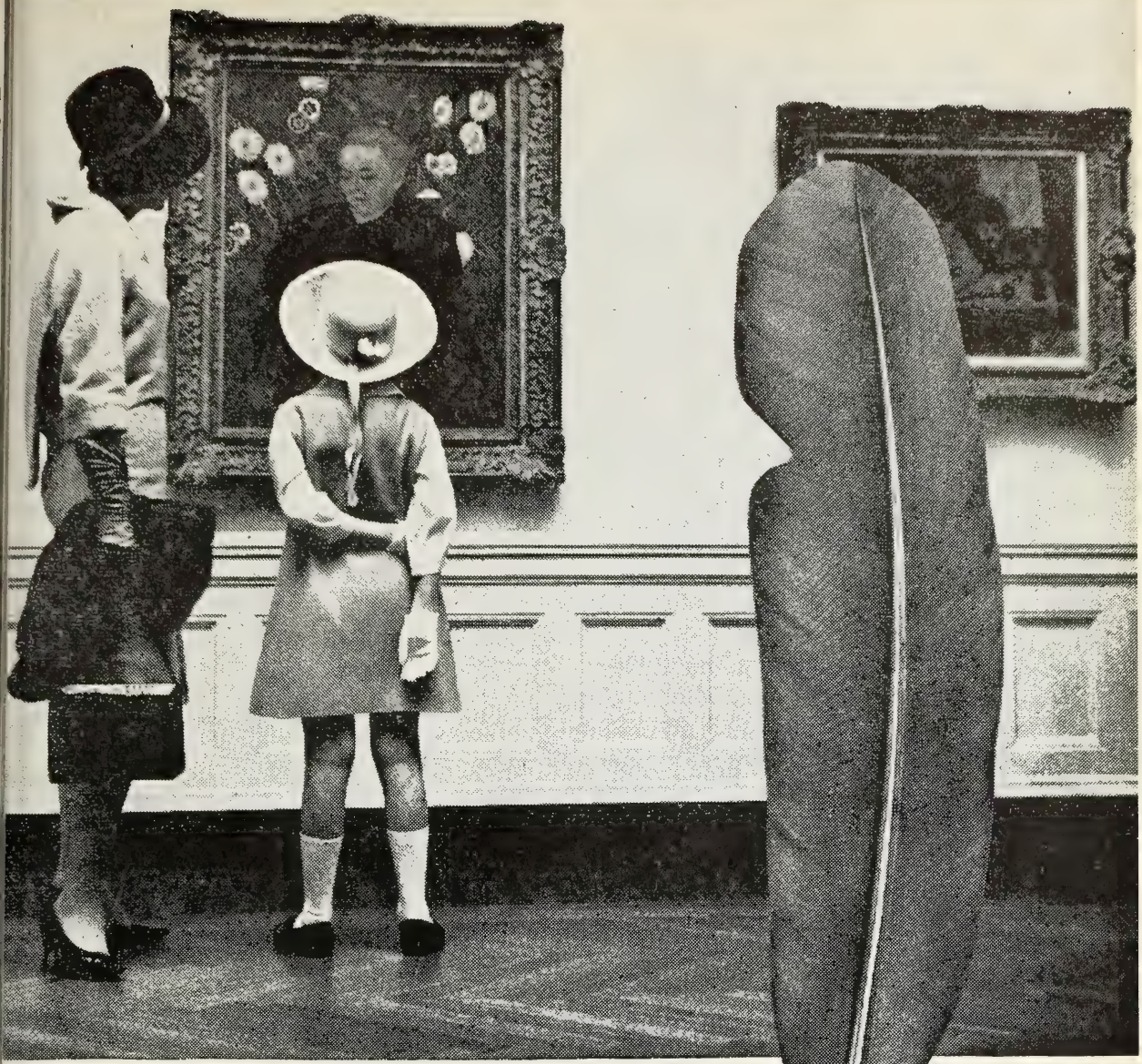
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theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

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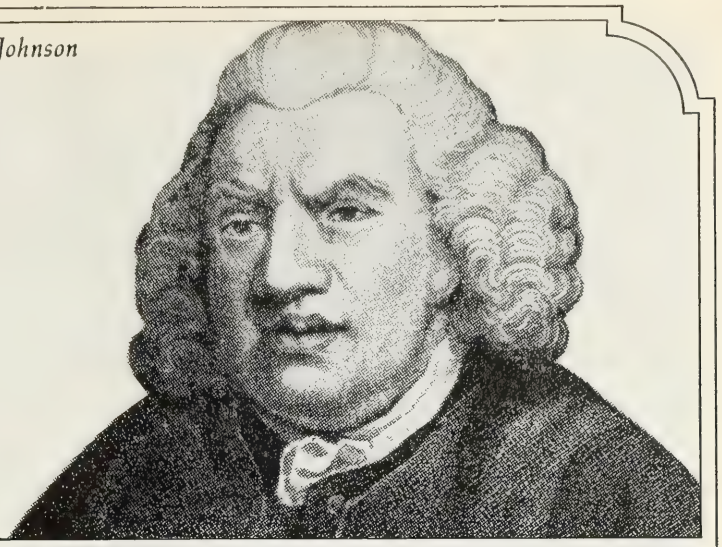
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LUDWIG VAN BEETHOVEN

Symphony no. 5 in C minor op. 67

Program note by John N. Burk

Beethoven finished the Fifth Symphony near the end of 1807 and himself directed the first performance at the Theater-an-der-Wien on December 22 1808. The dedication is to Prince von Lobkowitz and Count Rasumovsky. The orchestra last played the symphony in this series on November 23 and 24 1962 with Erich Leinsdorf conducting.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and contrabassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

Something in the direct impelling drive of the first movement of the C minor symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to 'waywardness' in the development, and the lilting measures of the scherzo proper were more than enough to compensate the 'rough' and puzzling Trio. The joyous, marchlike

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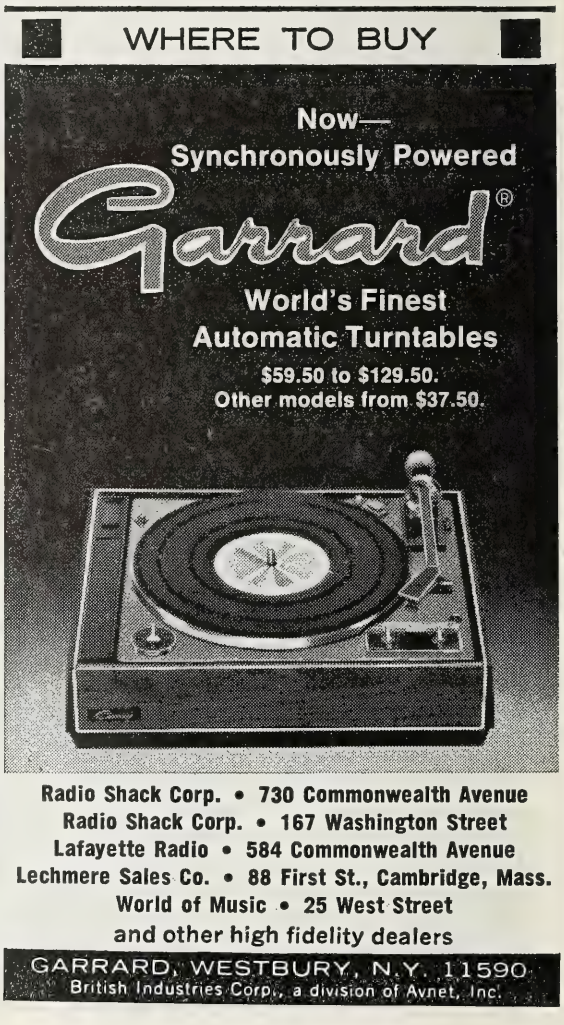
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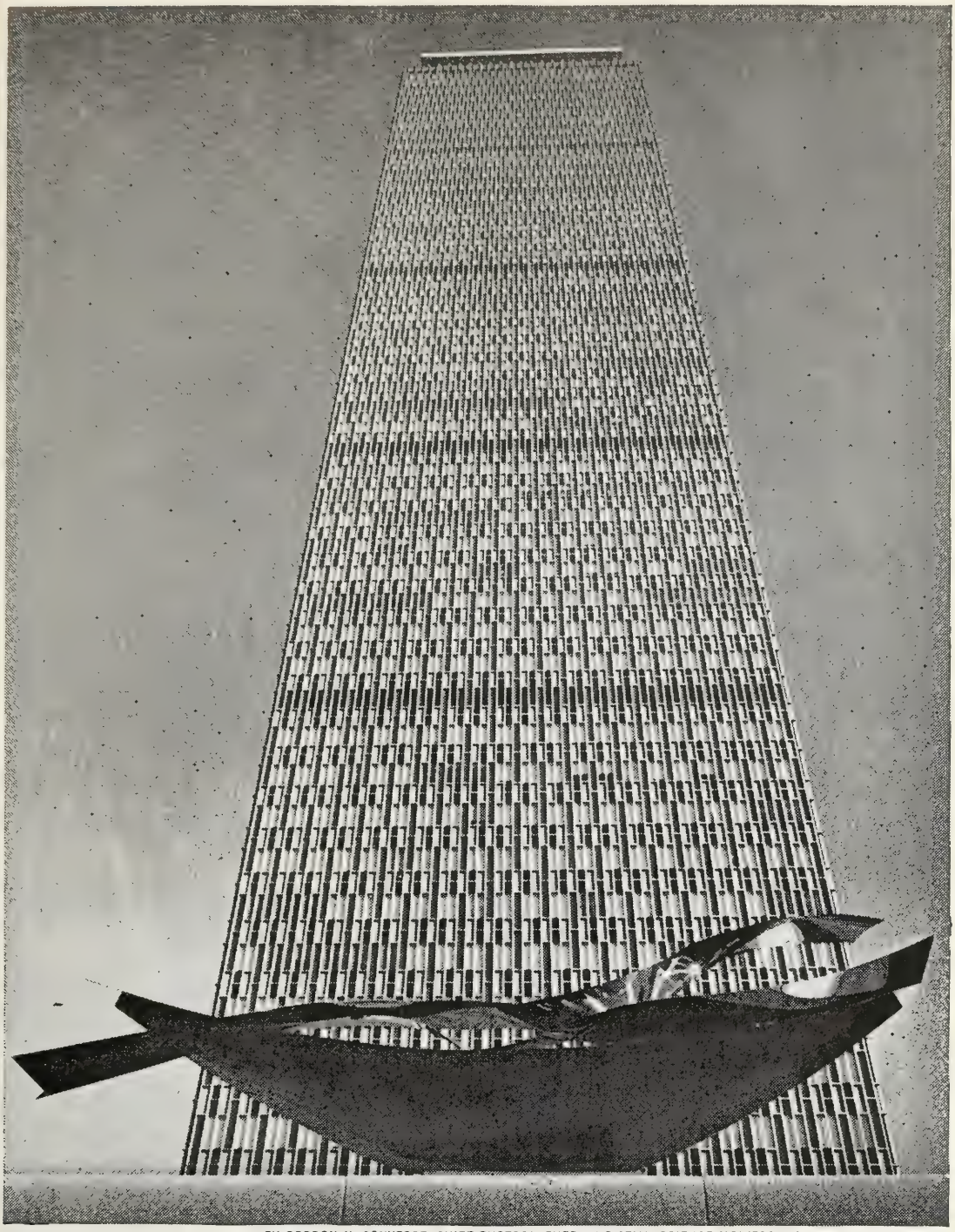

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theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement 'commonplace' and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who







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hurried over the impressive, held E flat in the second bar, who sustained it no longer than the 'usual duration of a forte bow stroke'. Many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, in 1906, in his 'On the Performance of the Symphonies of Beethoven', felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used 'second theme' for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer 'motto' build upon itself to produce long and regular melodic periods. Even in its first bare statement, the 'motto' belongs conceptually to an eight-measure period; indeed Erich Leinsdorf feels that it was Beethoven's specific intention that each of the

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holds should last for five beats: so that there are exactly sixteen beats from the start to the sixth measure, the equivalent of eight whole measures. The upper line of the example shows Beethoven's opening in its orginal form; the lower Mr Leinsdorf's resolution of the problem.

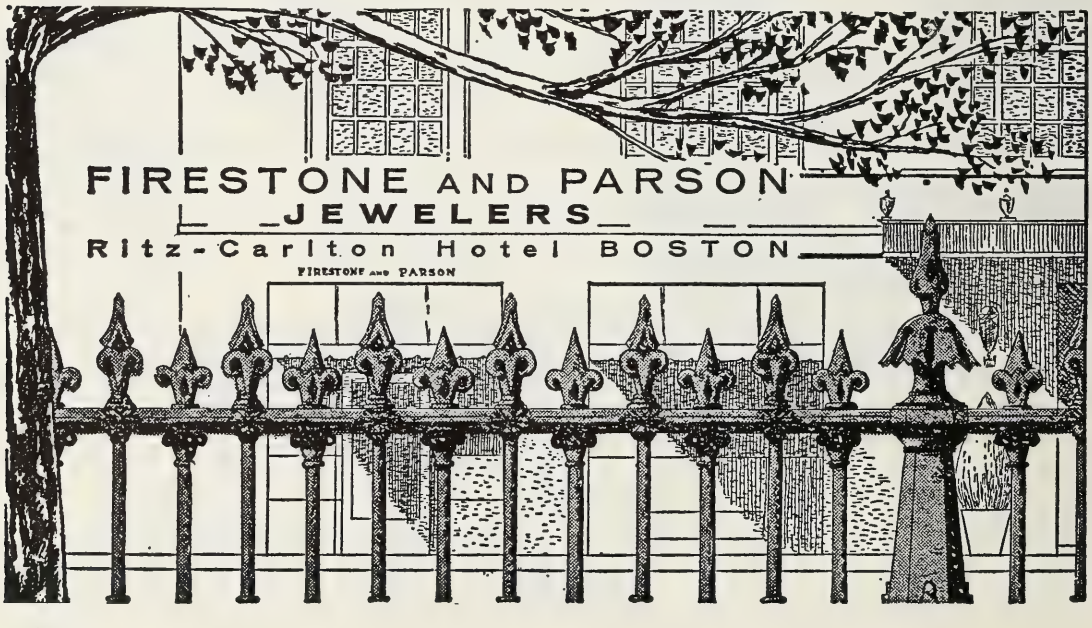


This is, says Mr Leinsdorf, not only important for determining the length of the holds, but also has bearing on the fact that in the first movement there are two distinct beats to each bar: it is not a 'one in a bar' movement.

The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he 'introduced a new physiognomy into the world of music'. No music, not even the 'Eroica', had had nearly the drive and impact of this First Movement.

The Andante con moto (in A flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A flat, hangs suspended. The woodwinds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it



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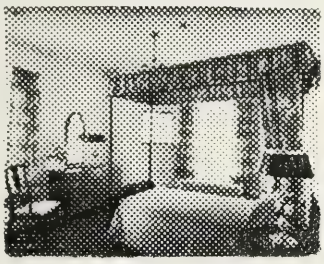
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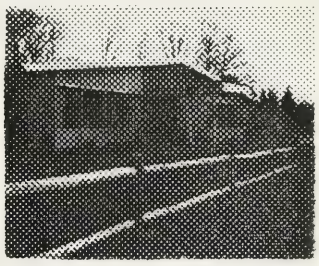


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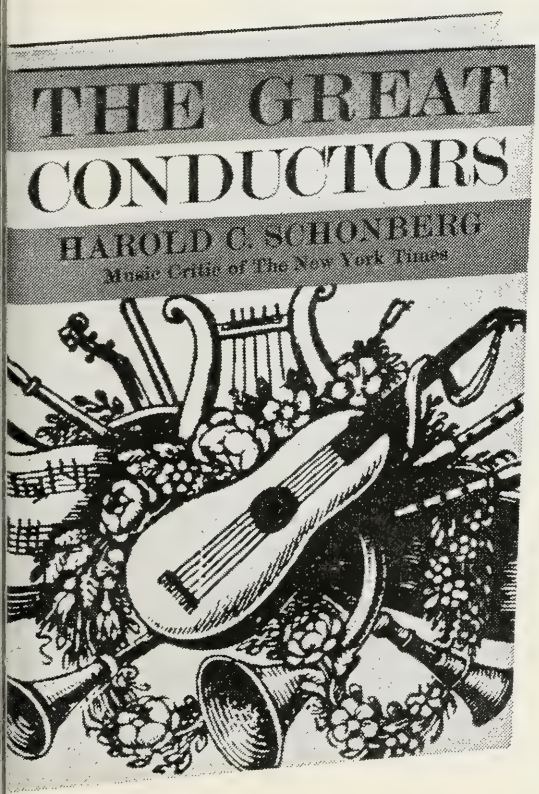
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at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a

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new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contrabassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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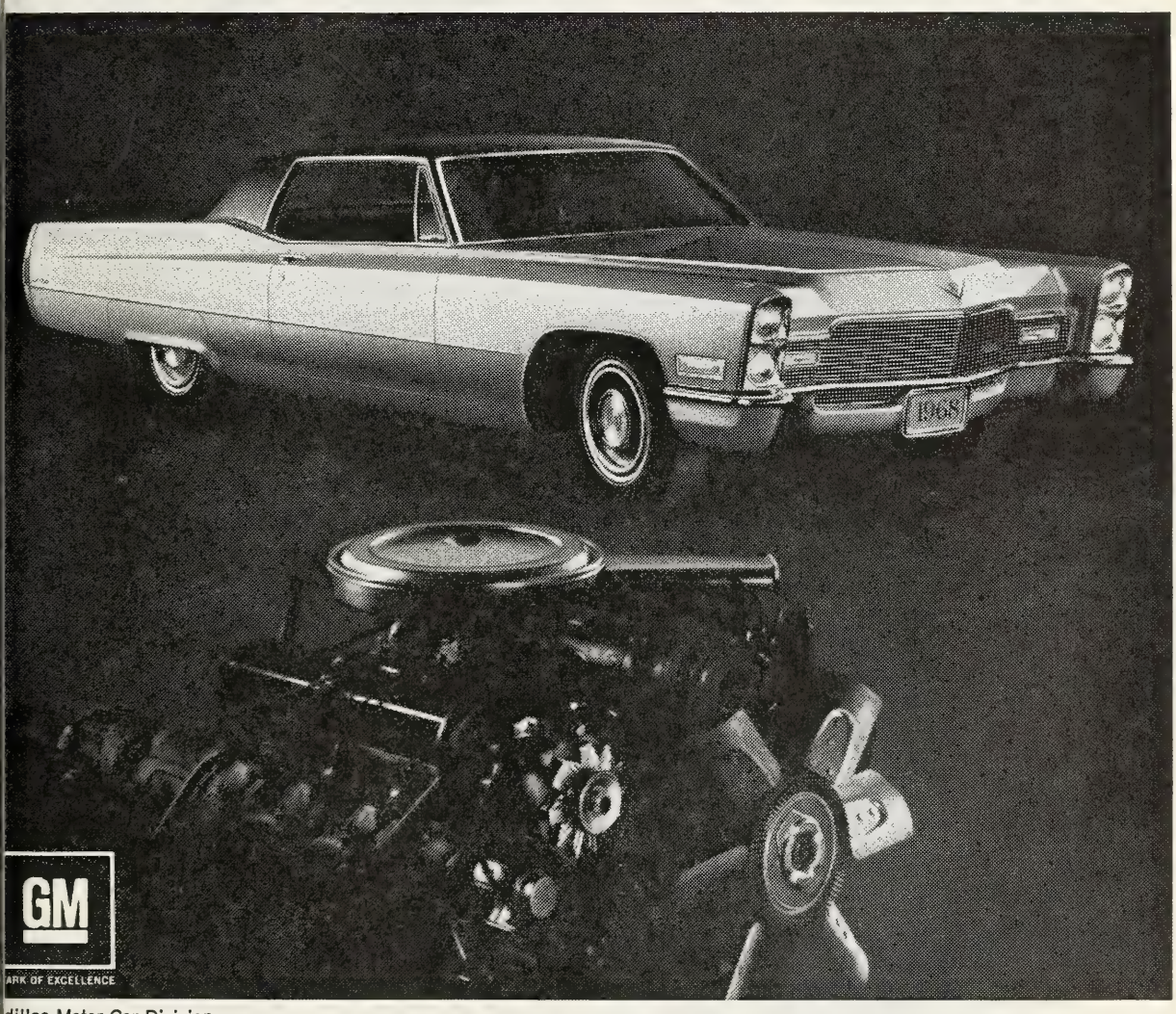
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The BSO and the Talking Machine – Part 2
by Martin Bookspan

In the first part of his article Martin Bookspan described the Orchestra's journey to the Victor Talking Machine Company's studios at Camden, New Jersey, during a sweltering heat wave in October 1917, and the extraordinary igloo-type structures in which they were to play.

Shortly before ten o'clock the men were marched into their little 'igloos' and Dr Muck took his position outside. They began to work on the Tchaikovsky. Retake after retake was made, sometimes because the engineers weren't satisfied, sometimes because fatigue and the brutal heat caused mistakes.

The late Boaz Piller, who played bassoon and contrabassoon in the orchestra from 1916 until his retirement in 1952, was another who remembered the sessions. 'There was trouble getting the different instruments to register,' Piller recalled. 'There was a very amusing incident in the transition section of the Tchaikovsky finale. No matter how hard he tried, Longy was unable to make his oboe solo register. So he was asked to come out of the little hut and sit right in front of the large horn. Still that was not satisfactory. They finally had him put his instrument *right inside* the recording horn – and this time it did register. Dr Muck, with his usual sarcasm and dry sense of humor, got a real kick out of it and the orchestra got a good laugh!

On the sessions went, the rest of Tuesday, all day Wednesday, the same on Thursday, and again on Friday. When the Tchaikovsky finale was satisfactorily engraved, it was decided to go ahead and record the shorter pieces that Librarian Rogers had brought along. No tour that the orchestra had ever undertaken was more strenuous than this, but by the end of the last session, on Friday afternoon, everyone shared the exhilaration of having participated in a great event. Even Dr Muck, who had at first resented having to leave his comfortable Maine home a week early, was pleased with the results.

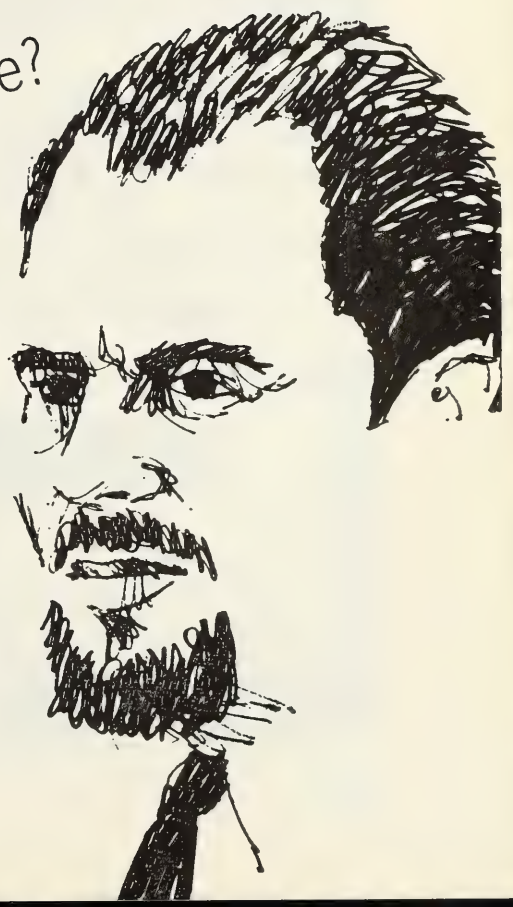
How pleased can best be judged from an anecdote told in the November 1926 issue of *The Phonograph Monthly Review,* one of the earliest periodicals in the United States devoted exclusively to news, information, and reviews of records. Dr Muck, Victor Herbert, and some of the recording men were a little late arriving at one of the final sessions. As they approached the door of the studio, they heard coming from inside the sounds of the Tchaikovsky finale. 'What are they rehearsing

---

Martin Bookspan was born in Boston, studied at Harvard, and started professionally as director of serious music programs with various radio stations in Boston. He worked for the Boston Symphony Orchestra from 1954 to 1956 as radio, television and recordings co-ordinator. Since that time he has been based in New York. He is currently Program Consultant to WQXR, the radio station of The New York Times; *host and commentator on the WQXR broadcasts of concerts by the Boston Symphony Orchestra; member of the Music Advisory Panel of the USIA; music critic for Channel 7 News in New York; and contributing editor of* HiFi/Stereo Review. *He is also writing two books on musical subjects for Doubleday.*

How come all the music-lovers are reading The Globe these days?

Critic Michael Steinberg, maybe?



the Tchaikovsky again for?' someone exclaimed. 'That's all finished and recorded; they should be rehearsing the *Lohengrin* Prelude.' When the door opened, it was discovered that what they had been hearing was a playback of the record which had been made the day before!

It was late Friday afternoon, 4 October, when the exhausted musicians filed slowly out of the Victor laboratory and onto the buses waiting to take them back to Philadelphia. They spent the early evening in the City of Brotherly Love, but they were all too tired for anything but boarding the train back to Boston. At 10.45 p.m. they were on their way home. In contrast to the trip out, this time there were no card games, no groups keeping each other awake all night. They remained in their own cars and slept as though they had been drugged.

A week later the orchestra's season officially began with the traditional Friday afternoon concert in Symphony Hall. By the time December arrived, the events of the first week of October seemed like a dream. But the arrival of the December bulletin of the Victor Talking Machine Company served to bring them vividly back to memory.

A triumph — first records by the Boston Symphony Orchestra, ran the proud announcement on the center-page spread. Three discs constituted that first release of December 1917 — exactly fifty years ago in a week's time. The finale of the Tchaikovsky Fourth Symphony occupied two single-faced twelve-inch discs (74553/4), each selling for $1.50; the Prelude to the Third Act of *Lohengrin* (64744) was on a single-faced ten-inch disc which sold for $1.00.

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From the response of both critics and public it is clear that no orchestral recordings produced anywhere until that time compared in impact with these first Boston Symphony Orchestra recordings. When he heard the finished discs, Victor Herbert exclaimed: 'At last it is possible to present the performances of a symphony orchestra! Now, everything is possible!' One of the most enthusiastic reviews of the discs when they were first released came from America's pioneer record critic, R. D. Darrell, who later edited the invaluable Gramophone Shop catalogues of recorded music and whose reviews of tapes and discs enliven the pages of *High Fidelity-Musical America* to this very day. Darrell wrote: 'The tone of the wood winds is so exquisite that one can only marvel. Precision, phrasing, and tone are equaled only by the balance and clarity. It is hard to avoid superlatives when describing these records. . . . There was never anything like them before, there can never be anything quite like them again.' And the announcement in the Victor bulletin concludes with these words: 'After years of research and experimentation, we feel that this, our latest achievement, is worthy of our best traditions, for it makes available a whole province of music which so far has remained untouched, and offers the music lover the first of a series of symphony orchestra records which far surpass any orchestral records obtainable anywhere in the world.' If this sounds strangely like current pronouncements from this or that record company about its most recent developments in ultra-fidelity or stereophony, it proves only that the advertising copy writer of 1967 bears a remarkable likeness to his 1917 counterpart.

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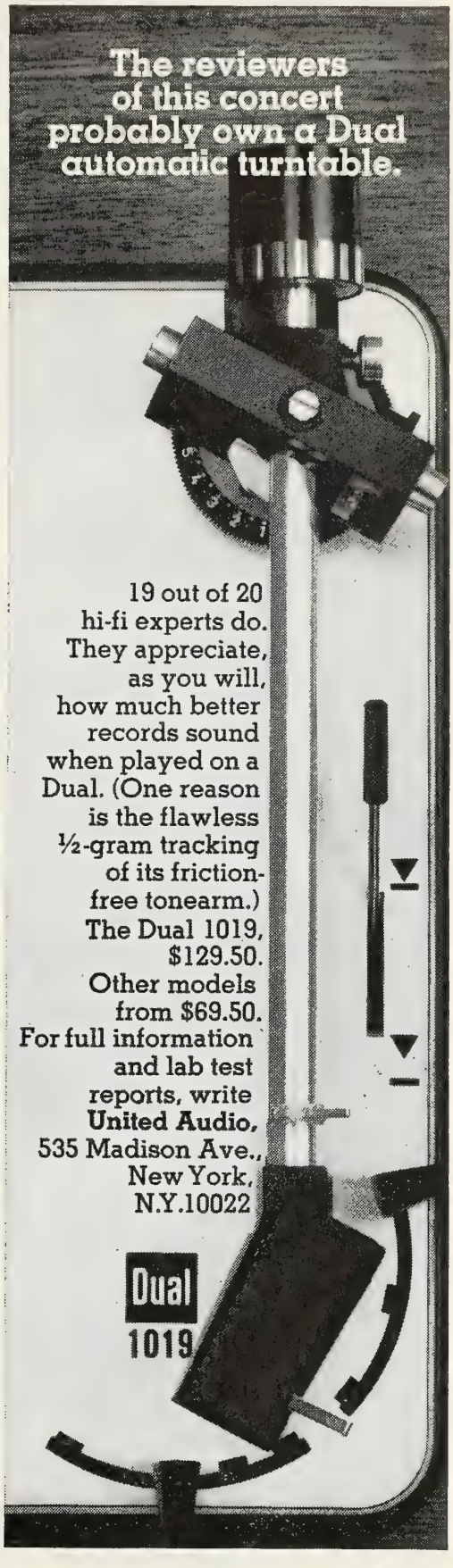
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Dual 1019

The ultimate in hi-fidelity reproduction will probably remain forever unattainable, but whatever victories have been won in the past fifty years were signalled by the cymbal crash with which the finale of Tchaikovsky's Fourth Symphony begins, and which the engineers in Camden attempted so heroically to reproduce in 1917.

One final footnote remains to be added. It was the intent of the Victor Talking Machine Company to launch the heaviest advertising campaign in its history in the promotion of the Boston Symphony Orchestra recordings. Included in the plans was a double-page spread in the *Saturday Evening Post*. A few weeks after the discs were released, however, there began a whispering campaign against Dr Muck and his alleged pro-German sympathies. America had joined the Allies in April 1917, and in the era of incendiary emotions which followed anybody with German ties was suspect; Muck, the most prominent German conductor of the time and a favorite of the Kaiser's, was especially vulnerable. He was jailed in March 1918, and then deported. This unpleasantness brought with it a cancellation by the Victor Talking Machine Company of all its plans for the promotion of the records and for a time they even stopped pressing the discs. During the next ten years the Boston Symphony Orchestra remained conspicuously absent from the recording studios.

It was not until 13 November 1928, in Serge Koussevitzky's fifth season as Music Director, that it again made records. A decade of silence is a long period in phonographic history, but the contribution of those first hundred musicians who made the grimy trek to Camden assuredly cannot be measured by quantity alone.

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Program Editor

Newly appointed editor of the program book is Andrew Raeburn, who has been for the last three years assistant to the Music Director. Born in London, he was educated first at Charterhouse, where he edited the school magazine and studied classics and music. After service in the British army, he went on a scholarship to King's College, Cambridge, and sang in the choir there under Boris Ord and David Willcocks. He was awarded his degree in history, but devoted much of his time to music as conductor of two of Cambridge's chamber choirs, one of which he took on a successful tour to Germany.

For a year he was assistant manager of Philomusica of London, directed at that time by Thurston Dart, and then became Music Director of Argo Records. He planned and produced many recordings of choral and chamber music during his five years there, and the musicians with whom he worked included Benjamin Britten, Julian Bream, the Amadeus Quartet, Peter Pears and Mstislav Rostropovich. His recording of Haydn's *Nelson Mass* won an Edison award. In addition to editing the programs Andrew Raeburn continues as the Orchestra's recording co-ordinator.

Exhibition

The pictures hanging in the gallery are by the New England Artists' Group, which Roger Curtis founded in 1962 with the aim of showing the work of American artists as widely as possible through exhibitions. The group has presented shows throughout New England in schools, colleges and industrial organizations. The exhibition at Symphony Hall features oil paintings by members of the group.

The wood carvings now on exhibition for the first time in Boston, are the work of Chetley Rittall of Boothbay Harbor, Maine. Working with wood has fascinated him since he was a boy, and before he had his own tools he often borrowed his mother's sharpest knives, unknown to her. Born on the Kennebec River in Maine in 1931, his schooling was all in Massachusetts. From 1952 to 1954 he was with the Army and travelled widely in the Orient observing Oriental wood carving.



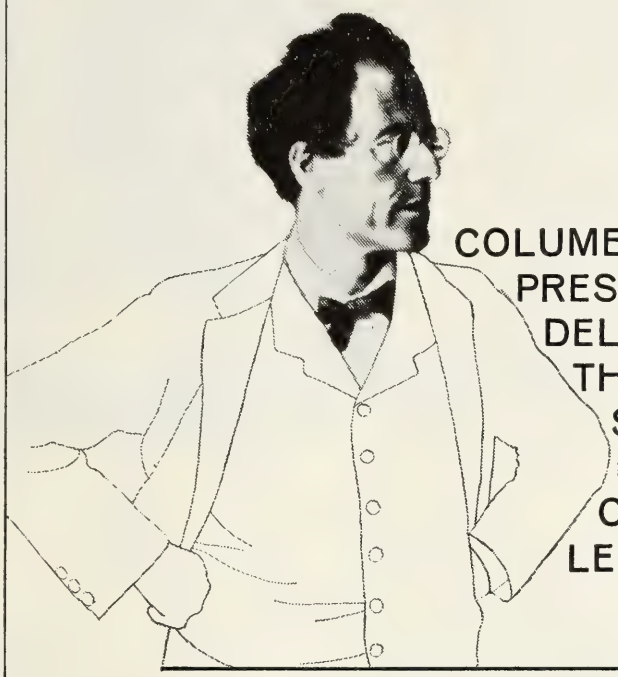
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The soloists



CHLOE OWEN received her early musical training from her parents in Chattanooga, Tennessee. After post graduate work at Peabody Conservatory in Baltimore, Maryland, she went to New York and toured for Community Concerts. For the last several years she has been in Europe where, after study with Hans Hotter, Germaine Lubin and Giuseppe Pais, she has been singing opera, oratorio and solo recitals. She sang at the Bern Stadttheater for three years and has since performed in Italy, Switzerland, Germany and Austria, including the Salzburg Festival and the Festival of Two Worlds at Spoleto.

Chloe Owen's large repertoire includes 25 operas from Handel and Mozart to Hindemith, and many oratorios. She is now on the faculty of Boston University.



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein takes his place among the outstanding violinists of his generation, and has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players, whose recent tour to the Soviet Union, Germany and England he led. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA Victor), and by Bach, Schoenberg and Sibelius. Earlier this year he played the Brahms Concerto with Erich Leinsdorf and the Boston Symphony Orchestra in Boston and at Tanglewood, and with Leopold Stokowski and the American Symphony Orchestra in New York.

A man of extraordinary energy, Joseph Silverstein is also the violinist of the Boston Symphony String Trio, organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center. He finds time occasionally to play a game of squash, a round of golf and a hand of bridge.

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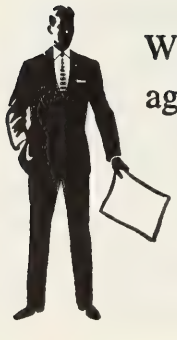
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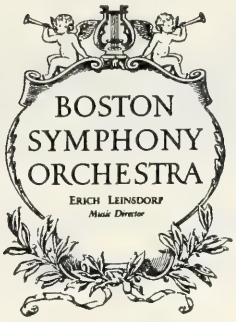
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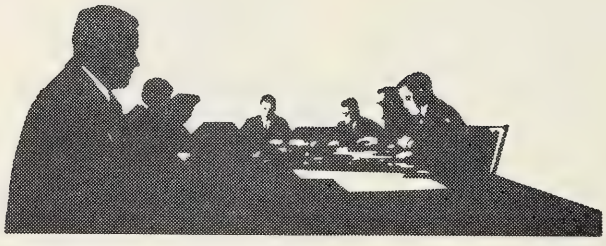
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Ninth Program

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BERLIOZ	Le Corsaire – Overture
LUTOSLAWSKI	Concerto for orchestra
BRAHMS	Symphony no. 2 in D major

The next concerts, which take place in two weeks' time after the Orchestra's second tour to New York, will be directed by Stanislaw Skrowaczewski, conductor of the Minneapolis Symphony Orchestra. He first appeared with the Boston Symphony Orchestra at Tanglewood in 1966 and now makes his debut as guest conductor in Boston. Composer as well as conductor, he is well known on both sides of the Atlantic.

The performance of Witold Lutoslawski's Concerto for Orchestra will be the first at these concerts. Lutoslawski is one of Poland's leading contemporary composers; the Concerto, which he finished in 1954, in the words of one critic 'at once suggested an affinity with Bartók, tempered by characteristically cool yet colorful instrumental writing'.

The concert will end at about 3.45 on Friday
and at about 10.15 on Saturday

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ERICH LEINSDORF conductor

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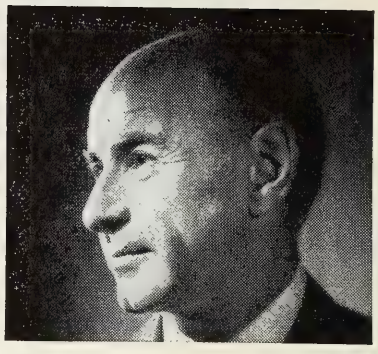
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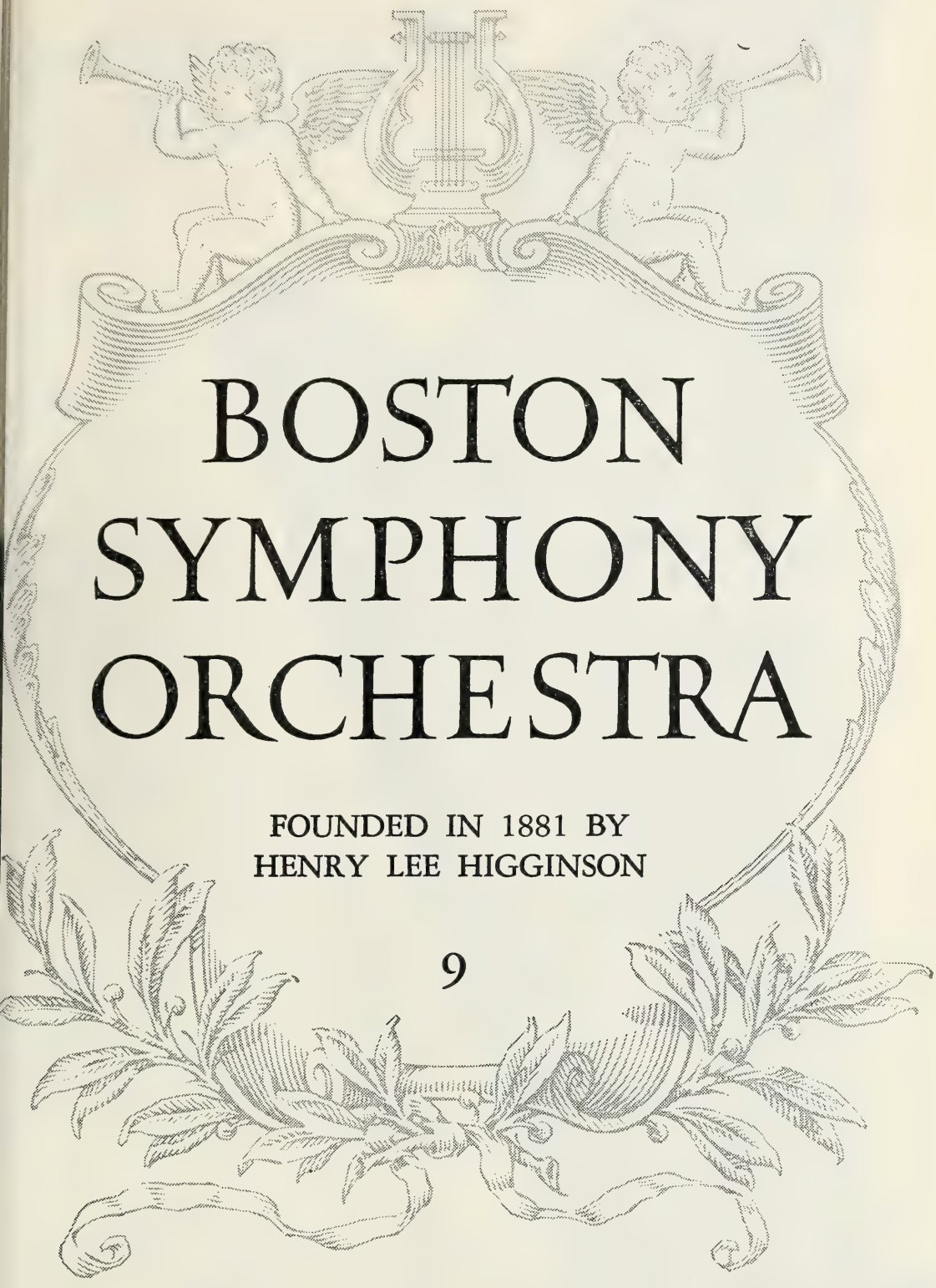


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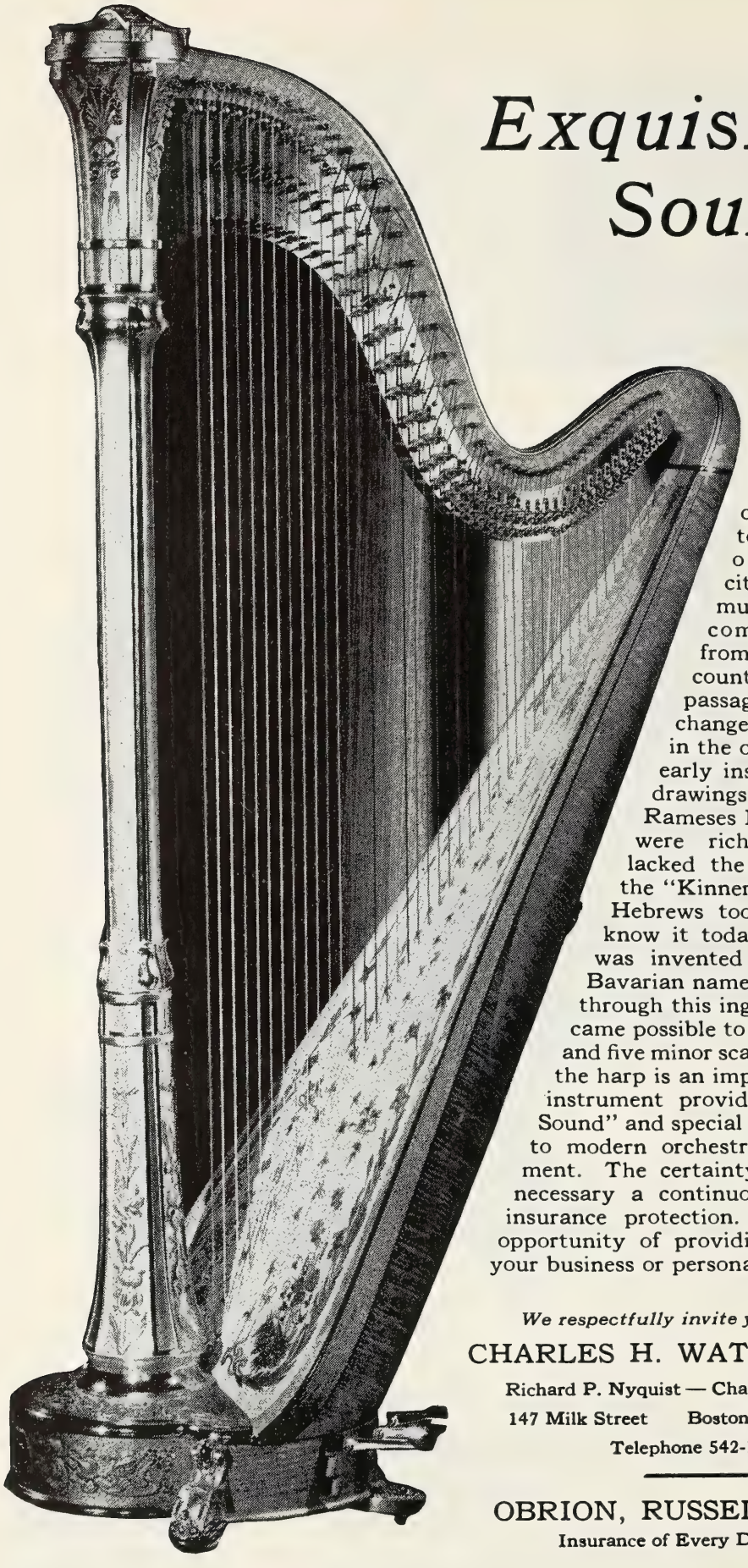


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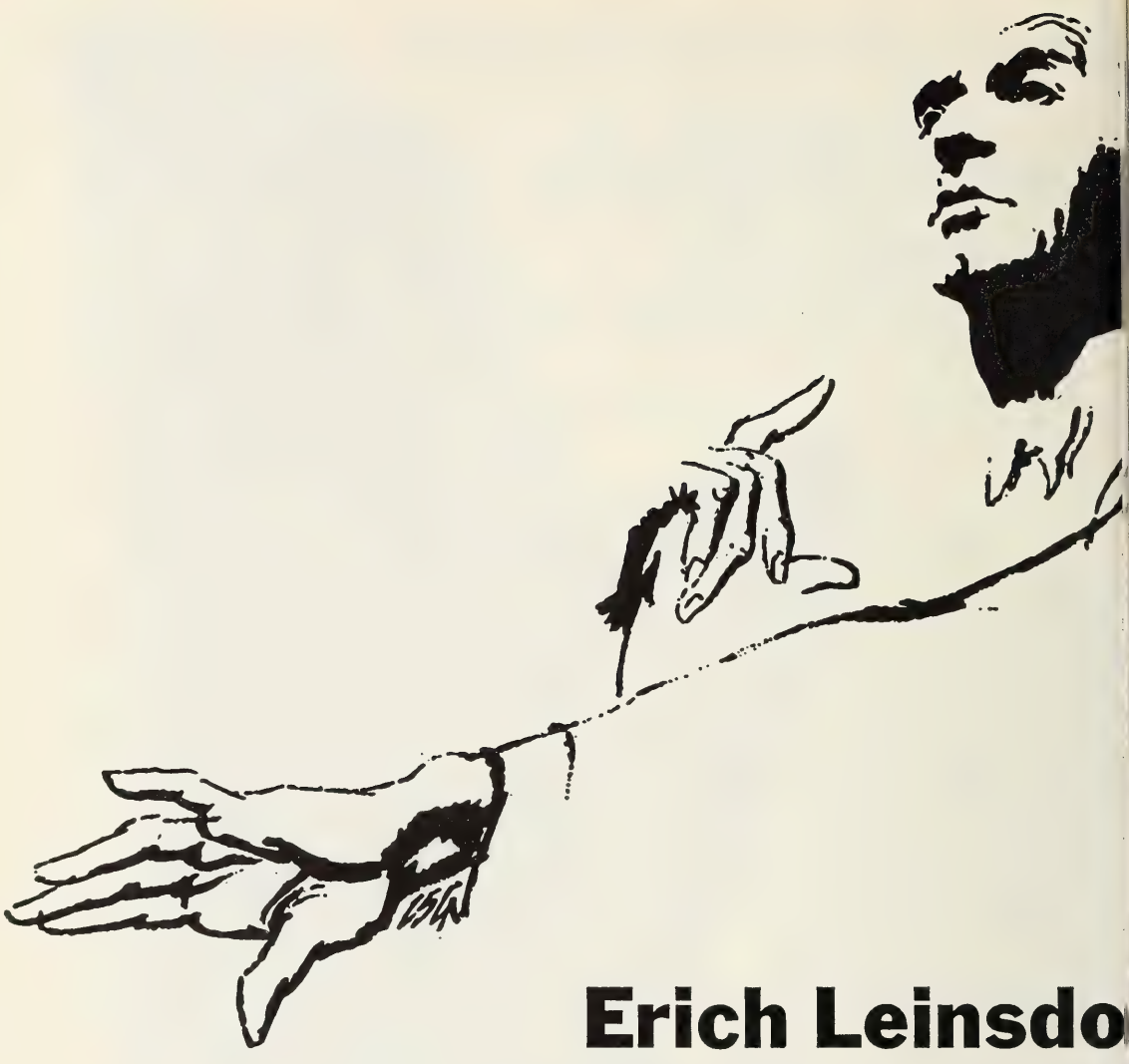
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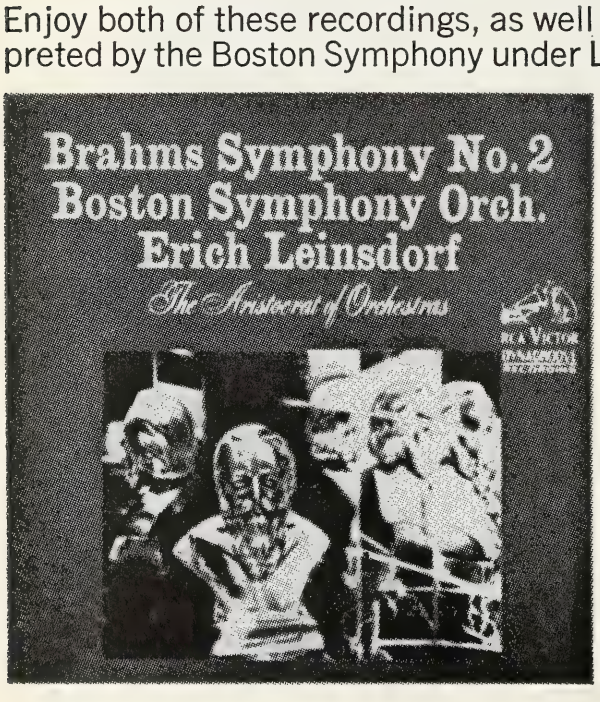
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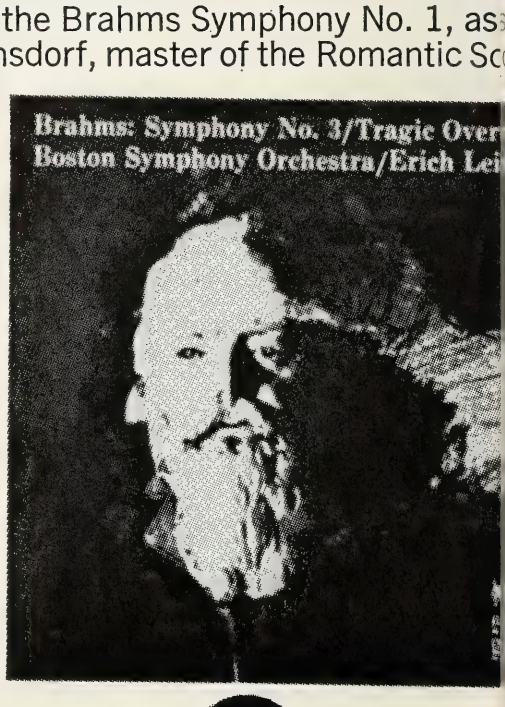
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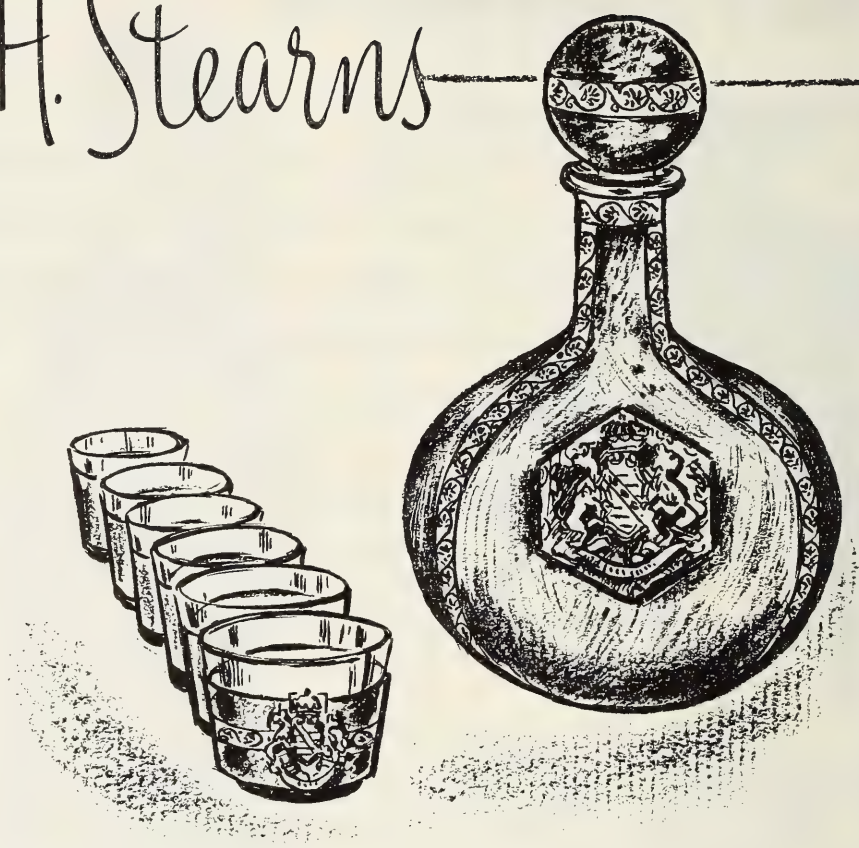
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Program Notes

HECTOR BERLIOZ

Overture 'Le Corsaire' op. 21

Program note by John N. Burk

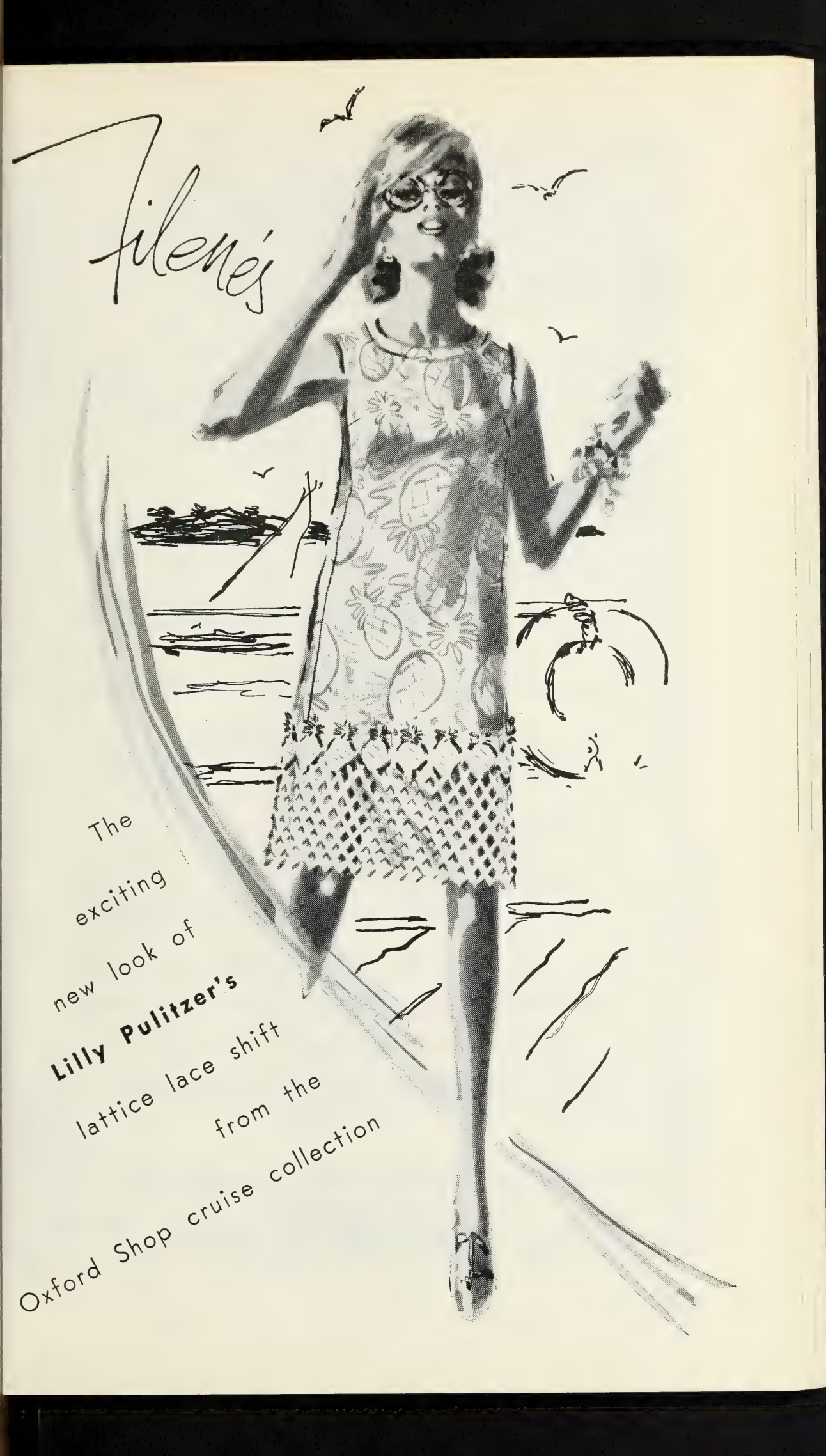
Berlioz was born in Côte-Saint-André on December 11 1803, and died in Paris on March 8 1869. He composed the Overture probably in February 1831, and revised it in 1844. It was first performed in Paris on January 19 1845 at the Champs Elysées, when Berlioz conducted from the manuscript. There was a second performance April 1 1855, at a concert of the St Cecilia Society in Paris. The score was again revised and first published in this year. The first performance in Boston was by the Boston Symphony Orchestra on January 10 1896. The most recent performances in this series were conducted by Richard Burgin on November 1 and 2 1963. The score is dedicated 'to my friend, Davison' [James Davison (1813–1885), who was for many years editor of *The Musical World* and music critic of *The Times* of London].

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, ophicleide (or bass tuba), timpani and strings.

Hans von Bülow, after conducting *The Corsair Overture* at Meiningen, wrote that it 'went like a shot from a pistol', plainly alluding to the sharp staccato chords for the full orchestra that punctuate light lyrical passages. It is a dashing and debonair overture, enlivened by the wit of brilliant string writing.

The title incites one to find in this overture the musical embodiment of the reckless adventurer of Byron's poem. Unfortunately for those who take such titles as reliable guides to the composer's intention,




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Berlioz called this Overture at its first performance *La Tour de Nice.* Only later did he change the name to *Le Corsaire Rouge,* and finally, *Le Corsaire.* A close examination of titles in general as bestowed by the Romantics often reveals them as afterthoughts, a last minute dressing-up of a piece of music with a colorful name for its readier consumption. And yet, Byron's Corsair, the sea-roving outlaw with his fine contempt of all men, his complete ruthlessness matched by a complete gallantry toward women, must have well fitted the composer's mood when he sketched the Overture on his journey to Rome in 1831 — if so he did.

Berlioz makes no mention of this Overture in his memoirs, but the *Signale* on the occasion of a performance at Weimar in 1856 made the statement, presumably extracted from Berlioz, that it was composed in three days 'during a voyage protracted by a storm'. This would have been the voyage which Berlioz made from Marseilles to Livorno in February 1831, as part of his journey to Rome as a *Prix de Rome* winner. It was also during his *Prix de Rome* months that he composed the Overtures to *Rob Roy* and *King Lear,* his *Lélio,* and his revision of the *Symphonie Fantastique.* In his memoirs, Berlioz reveals that the poetry of Byron held him in captivation at this time. He carried his Byron into St Peter's Cathedral. 'Never did I see St Peter's without a thrill. It is so grand, so noble, so beautiful, so majestically calm! During the fierce summer heat I used to spend whole days there, comfortably established in a confessional, with Byron as my companion.

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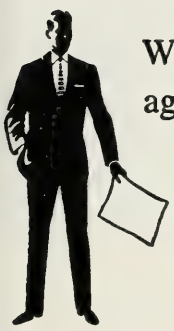


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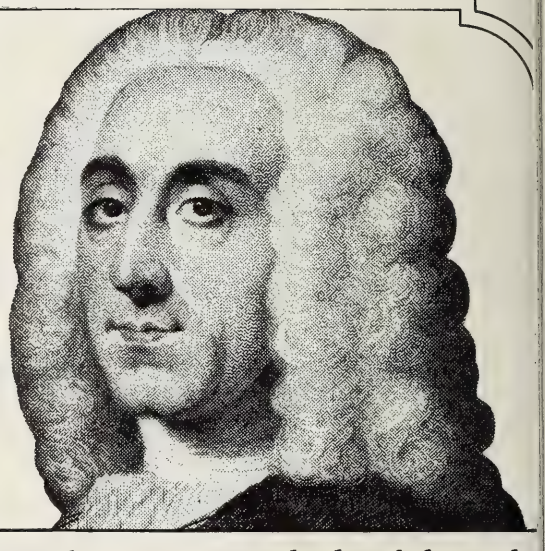
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I sat enjoying the coolness and stillness, unbroken by any sound save the splashing of the fountains in the square outside, which was wafted up to me by an occasional breeze; and there, at my leisure, I sat drinking in that burning poetry. I followed the Corsair in his desperate adventures; I adored that inexorable yet tender nature – pitiless, yet generous – a strange combination of apparently contradictory feelings: love of woman, hatred of his kind.

'Laying down my book to meditate, I would cast my eyes around, and, attracted by the light, they would be raised to Michelangelo's sublime cupola. What a sudden transition of ideas! From the cries and barbarous orgies of fierce pirates I passed in a second to the concerts of the seraphim, the peace of God, the infinite quietude of heaven; . . . then, falling to earth again, I sought on the pavement for traces of the noble poet's footsteps. . . .'

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Berlioz had sailed from Marseilles in a Scandinavian brig, and so had had his first experience of the sea. One of his travelling companions, a Venetian, 'an underbred fellow, who spoke abominable French, claimed that he had commanded Lord Byron's corvette during the poet's adventurous excursions in the Adriatic and the Grecian Archipelago. He gave us a minute description of the brilliant uniform Lord Byron had insisted on wearing, and the orgies in which they indulged'. The craft carrying Berlioz was becalmed in the bay off Nice for three days, and then proceeded under a gale which nearly wrecked them. The quality of invention in the tales of his fellow traveler was surely more important to the eager listener than their veracity. In May, Berlioz set out from Rome by carriage for home at the devastating news that his beloved Camille Moke had married Pleyel. He reached Nice, recovered from his rage, which included avowed intentions of murder and suicide, and basked in that fair spot for three weeks before returning to Rome. It was a sort of mental convalescence. He records that these days were the 'happiest' in his life. There he drafted his *Roi Lear* Overture. When a police officer, looking upon him as a suspicious character, asked him what he was doing there, he answered: 'Recovering from a painless illness, I compose and dream and thank God for the sunshine, the beautiful sea, and the green hills'.

Memories of that earlier and more sanguine period must have returned to Berlioz when, in August 1844, he went once more to Nice (for convalescence from jaundice) and then revised his Byronic overture, naming it *La Tour de Nice*. The Bellanda tower, last relic of a chateau long vanished, must have stood conspicuously before his vision on a promontory of that fair coast as his boat lay at anchor offshore fourteen years before.

But the listener to Berlioz's Overture, like the police officer, would do well not to inquire too specifically into the nature of the dreams which may have produced the musical images – dreams compounded of Shakespeare, Byron, thwarted love, a host of fresh impressions gathered in Italy, and the immediate spell of a gleaming Mediterranean spring.



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WITOLD LUTOSLAWSKI

Concerto for orchestra

Program note by Leonard Marcus

Witold Lutoslawski was born in Warsaw on January 25 1913. The Concerto for orchestra received its première in Warsaw on November 26 1954, under the direction of Witold Rowicki.

The instrumentation: 3 flutes, 2 piccolos, 3 oboes and english horn, 3 clarinets and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 4 trombones and tuba, timpani, snare drum, 3 small drums (soprano, alto, tenor), military drum, bass drum, cymbals, tam tam, tambourine, xylophone, glockenspiel, celesta, 2 harps, piano and strings.

When scores to Lutoslawski's *Funeral Music* began to filter into this country around 1958, they caused quite a sensation among those fortunate enough to see them. After a dozen years of 'socialist realism' in the Eastern European countries, Poland's major composer had written a twelve-tone work. For musicians, this was a further indication of the thirst the Poles must have had for the liberalization of life in their country that occurred in 1956 (just prior to the similar and tragic attempt in Hungary). Lutoslawski, as a matter of fact, had experimented with twelve-tone techniques during the German occupation in some short, polyphonic brass pieces. After the war, in 1945, another element stimulated Lutoslawski's style when the government's publishing house asked the composer to arrange some Polish folk melodies for piano, for school use. The result was a combination that Lutoslawski was subsequently to use in his larger works: simple folk tunes with atonal, or pseudo-atonal, harmonies. His preoccupation with folk materials found their way into two of his even simpler, though orchestral, works, the *Little Suite* of 1950 and the *Silesian Triptych* (with soprano) of 1951, which are folkish in both melody and harmony.

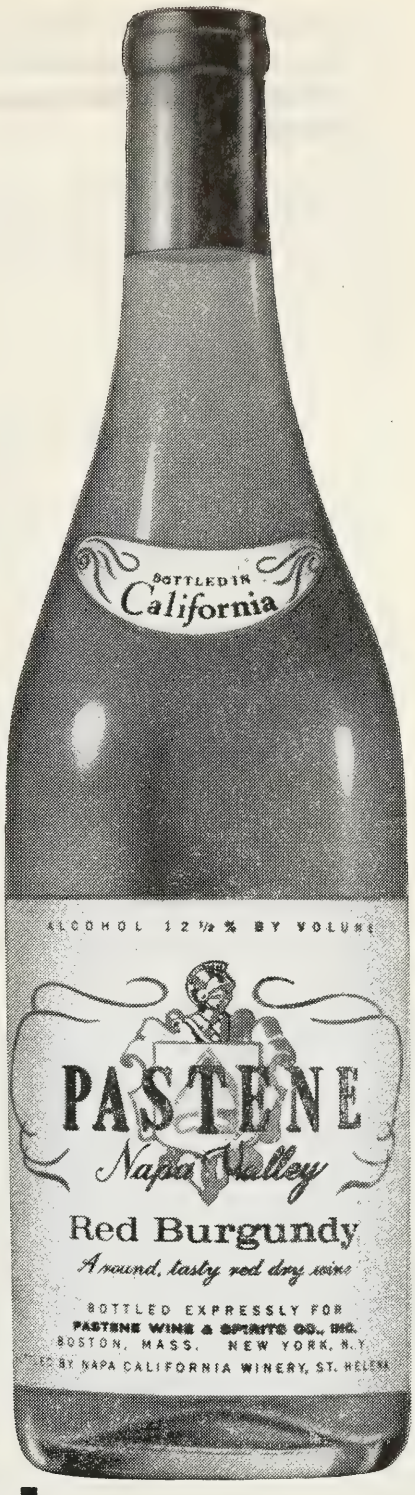
It was also in 1950 that Lutoslawski began the *Concerto for orchestra,* which he finished four years later. The work synthesized all his musical tendencies up to that time. Poland was still isolated musically from the West, and Lutoslawski's personal involvement with contemporary music remained influenced primarily by such relative old-timers as Stravinsky, Bartók, and Hindemith. On the other side of the ledger, the *Concerto for orchestra* is filled with material of a folk origin.

The first and last movements are in F sharp, the middle movement in B flat minor. Over a pedal F sharp in the basses, bassoons, and harp at the beginning of the *Intrada,* cellos give out with the main theme which, like much folk and Lutoslawski music, revolves around the repetition of a limited number of notes. The entire movement, *Allegro maestoso,* is the 9/8, with little rhythmic adventure, but with an interplay of instrumental timbres and a feeling of musical solidity that sets

---

Leonard Marcus, an alumnus of the Berkshire Music Center and an honors graduate of Harvard, is a conductor, composer, violinist, scholar, writer, and is currently Managing Editor of High Fidelity Magazine. *During his varied career he has served in the U.S. Army as conductor-arranger-cymbal player and writer of musical shows, has been assistant to Antal Dorati in Minneapolis, and has also been program annotator for the American Symphony Orchestra.*

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the stage for the subsequent movements. Near the end the pedal F sharp reappears, now as a high harmonic in, first, a few violins. The pedal lasts some fifty measures before it evolves into a final F sharp major chord.

The second movement, *Capriccio notturno e arioso,* serves as a scherzo. A skittering capriccio, mainly in the strings and winds, with odd beats thrown in among its basic 3/4 vivace, sandwiches the brassy arioso; this, acting as a trio, is decidedly slower in movement, while keeping the same 'beat'. As a matter of fact, all three movements are basically three beats to a measure, and basically fast.

The finale, however, begins *Andante con moto,* with divided basses and harp exposing a passacaglia theme canonicly. Figures in the other instruments, led by the piano and followed by a horn, pile up on each other as the tempo imperceptively increases throughout this part of the movement, with an interruption. After the sudden fall back to the original tempo, the speed again increases up to — another fall. The passacaglia is over, but its theme becomes a vigorous toccata, *Allegro giusto,* still 'in three'. The various instruments are shown in solo passages and in combinations. Again the tempo increases, this time by several stages, and the brass superimpose a chorale on the whole. It concludes like a powerhouse.

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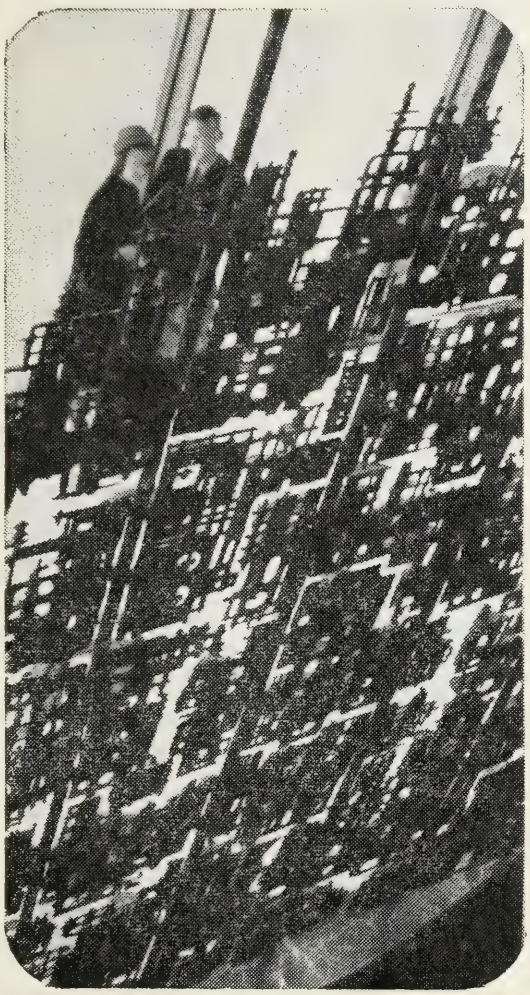
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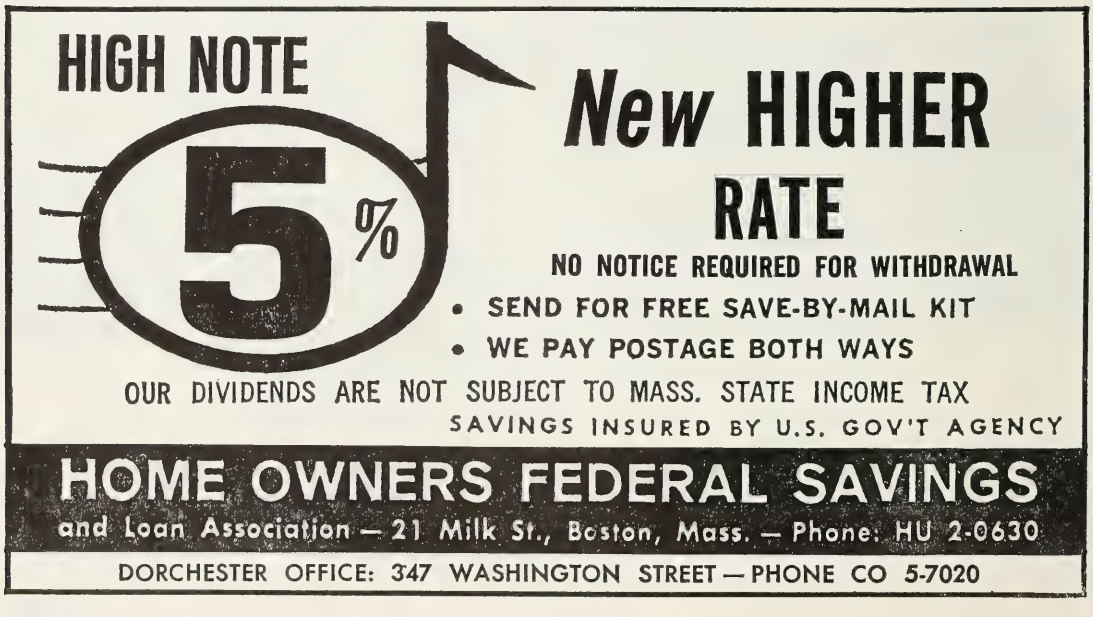
Lutoslawski studied at the Warsaw Conservatory with Jerzy Lefeld and Witold Maliszewski, a pupil of Rimsky-Korsakov and Glazunov. After World War II he became active in the cause of international music, and in 1959 was elected to the Committee of the International Society for Contemporary Music. His own style changed drastically just before he visited the United States in the summer of 1962 to teach in the composition department of the Berkshire Music Center. In an interview with Alan Rich at that time, he spoke of the changes in Polish music over the last decade: 'The major impetus for this turn to the avant-garde came during the years 1956–59, when the influence of such composers as Boulez, Stockhausen and your own John Cage became noticeable in Poland. But that stage is already over, because now our composers are beginning to develop their own personalities along these lines.

'How is the public taking to all this?' asked Mr Rich. 'Surprisingly well', was the reply. 'Naturally, there is the Beethoven-Tchaikovsky public, but many of them at least accept the new music. I said "accept", of course, not "support".

'But our own audience is growing. Some years ago I organized a series of "tape seances" in Warsaw, where new trends in electronic music were explored. We had a large young audience, not only musicians but also people from other arts, and their only complaint was that we had too few meetings. I asked one of them once if he also went to the Philharmonic concerts. "No", he replied. "Why?" "Because Beethoven bores me."

'The point is that we are developing a public that is exclusively interested in the new. Perhaps this is a bad thing; I don't know. But at least it is preferable to having no public at all.'

Mr Lutoslawski, according to Alan Rich, 'then let his glance wander over the spacious Tanglewood grounds. "This is an extraordinary place, and an extraordinary tribute to the vision of its founder, Serge Koussevitzky. My summer here has inspired me to return to Poland and attempt something like this there." '



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JOHANNES BRAHMS

Symphony no. 2 in D major op. 73

Program note by John N. Burk

Brahms was born in Hamburg, Germany, on May 7 1833 and died in Vienna on April 3 1897. He composed the Second Symphony in 1877, and the first performance took place in Vienna on December 30 of that year. Theodore Thomas gave the first American performance in New York on October 3 1878. The Harvard Musical Association introduced it to Boston on January 9 1879, and after the concert here John S. Dwight wrote his much quoted criticism that 'Sterndale Bennett could have written a better symphony'. Georg Henschel conducted the symphony during the Boston Symphony Orchestra's first season, on February 24 1882. The most recent performances in this series were led by Erich Leinsdorf on December 11 and 12 1964. The Orchestra's recording under Erich Leinsdorf's direction has been released by RCA Victor.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

Looking back over the ninety years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

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In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it 'wearisome', 'turgid'; the *Traveler,* 'evil-sounding', 'artificial', lacking 'a sense of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remark one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic Symphony,* which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?'

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Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

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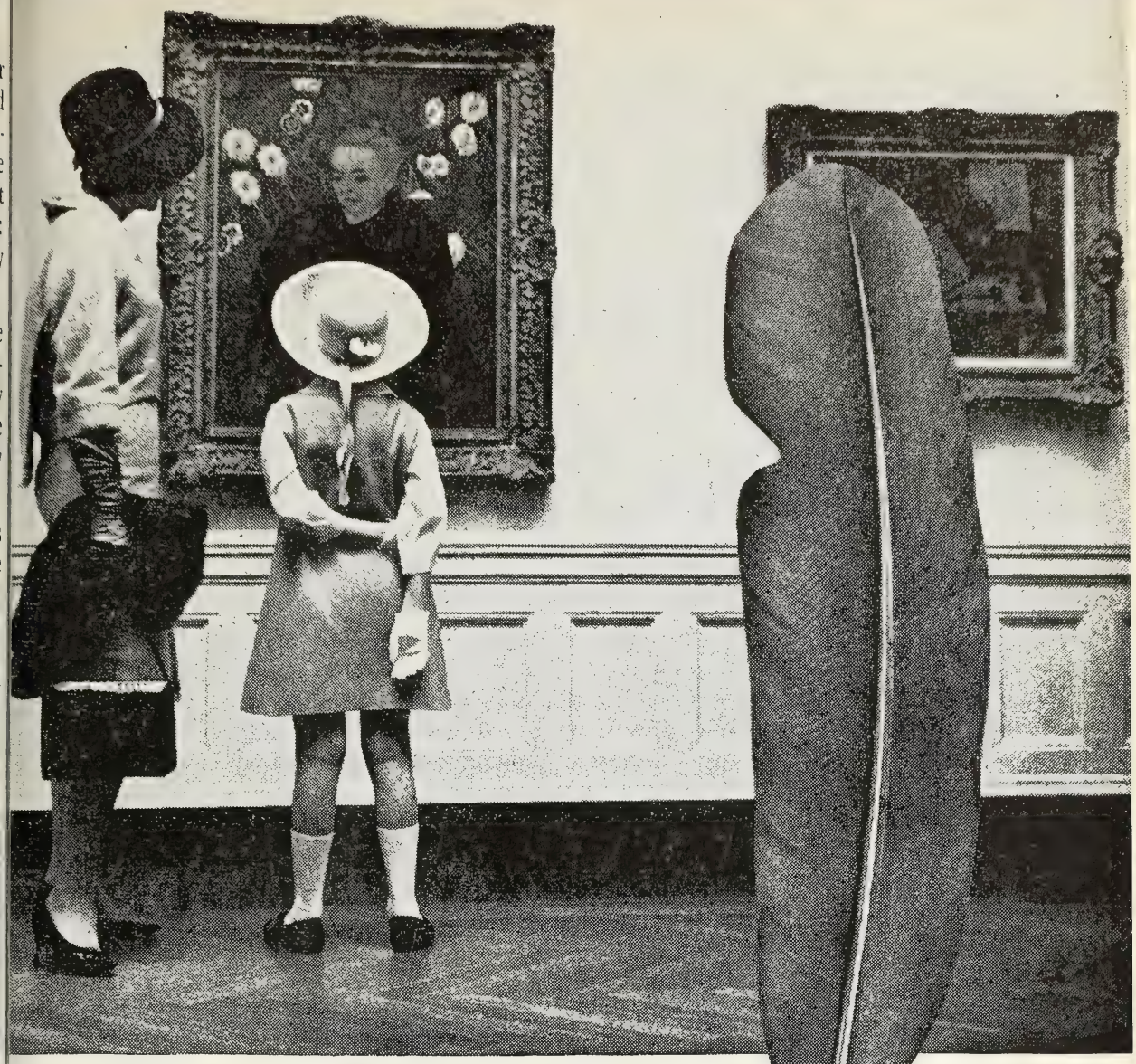
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Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a 'cheerful and likable' [*'heiter and lieblich'*] symphony. 'It is no work of art, you will say – Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them.' And he wrote to the more inquisitive Dr Billroth in September: 'I don't know whether I have a pretty symphony or not – I must inquire of skilled persons' (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17 1877, Clara found him 'in a good mood' and 'delighted with this summer resort'. He had 'in his head at least', so she reported in a letter to their friend Hermann Levi, 'a new symphony in D major – the first movement is written down'. On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: 'He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship' of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his manuscript.

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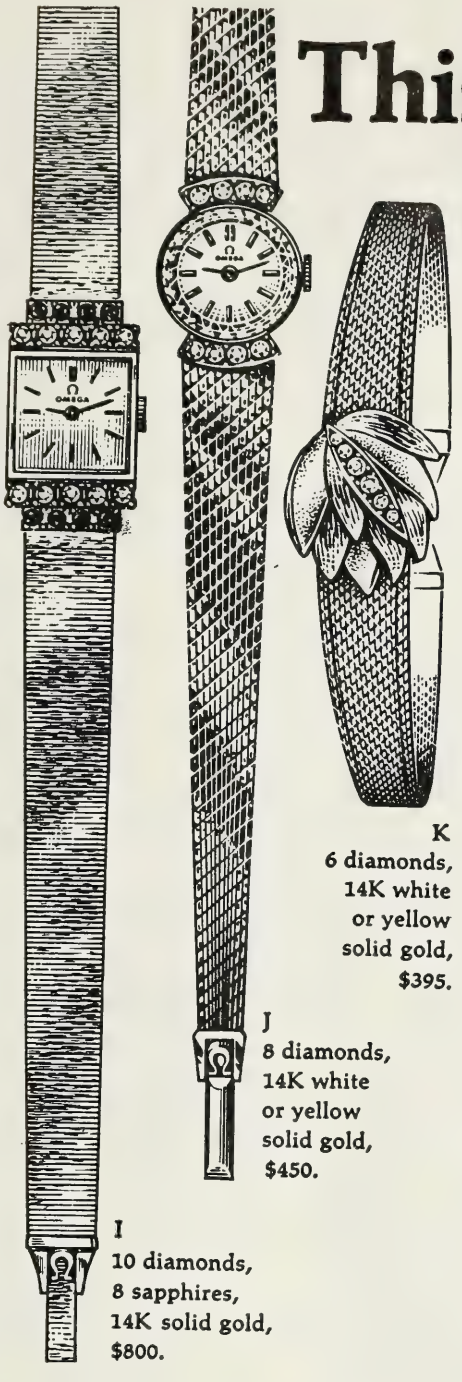
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For the first performance (which was in Vienna, December 30 1877), the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock (December 27): 'On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*].' And three days later: 'Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour.

'It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.' [This shows the first two movements slower than present-day practice. A recent timing of a Boston performance under Erich Leinsdorf is as follows: 14½, 9, 5½, 9. The timing of the first movement is misleading, however, since Richter probably repeated the exposition of the first movement, which conductors today rarely do.] 'Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement.'

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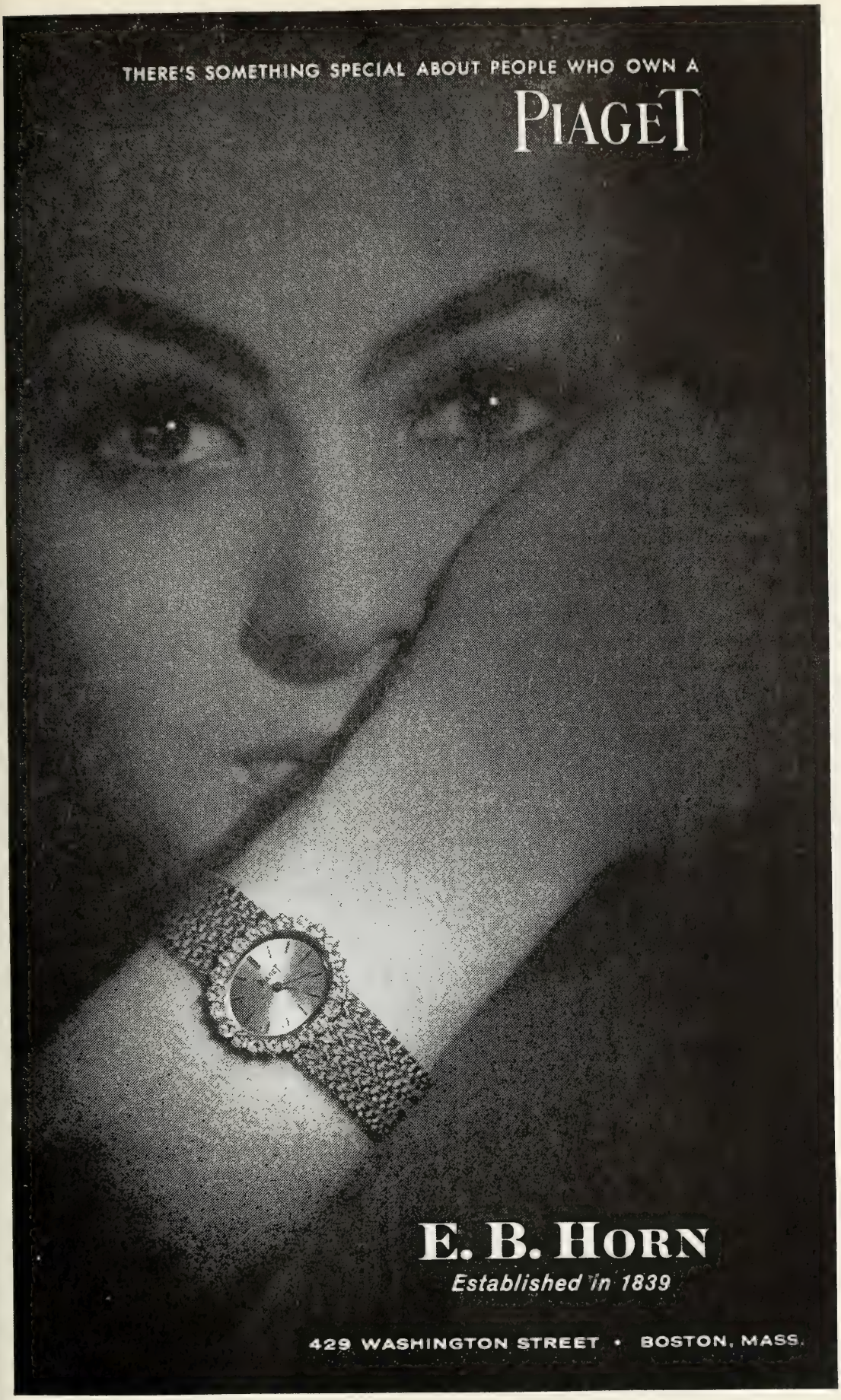
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If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms' pupil and biographer, reports of the Leipzig concert that 'the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end'. But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! 'The most favorable of the press notices', continues Miss May, 'damned the work with faint praise', and even Dörffel, the most Brahmsian of them wrote: 'The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and "very pretty" when he comes before us as a symphonist.' This music, he decided, was not 'distinguished by inventive power', it did not live up to the writer's 'expectations' of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *'gescheite Leute'*.

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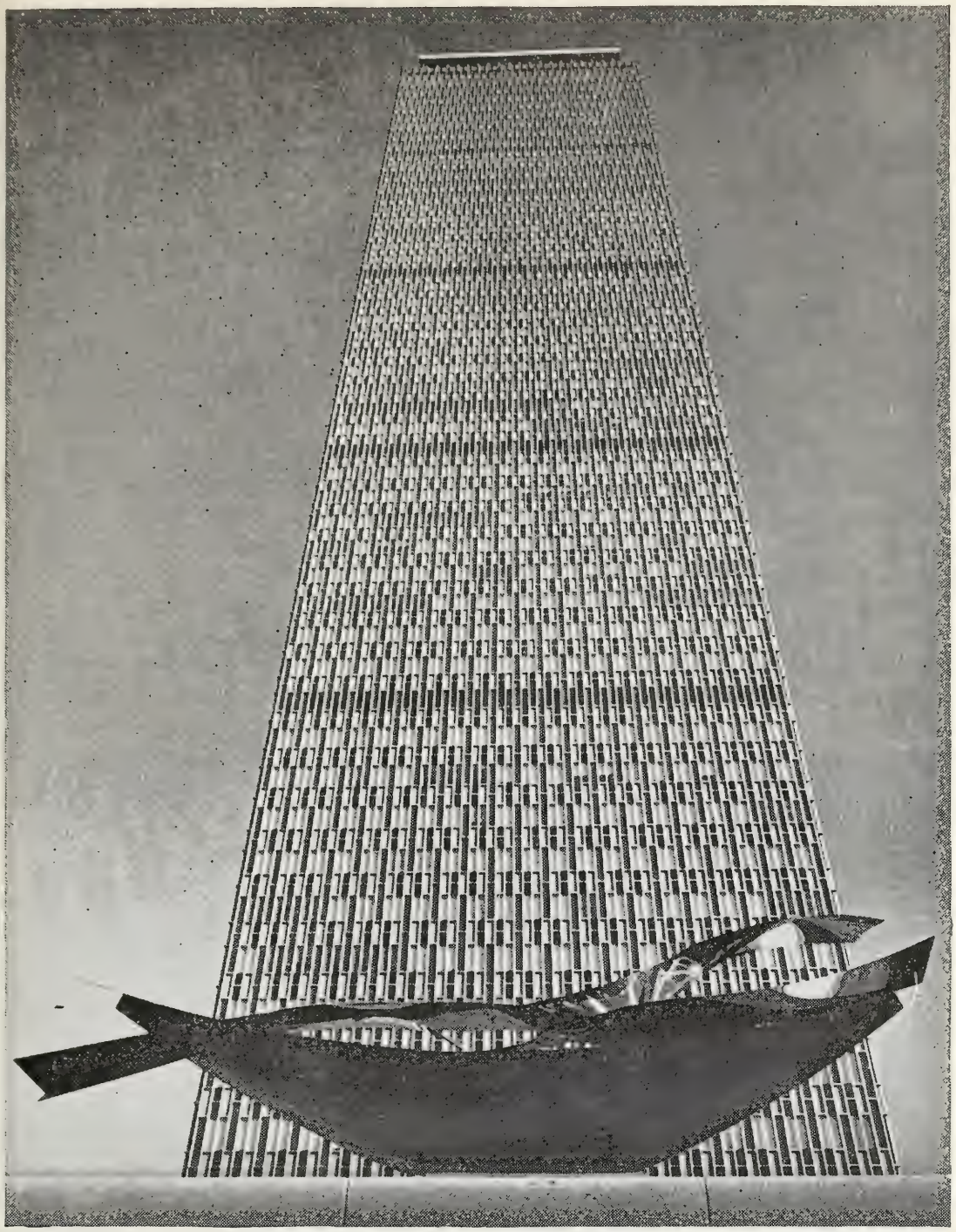
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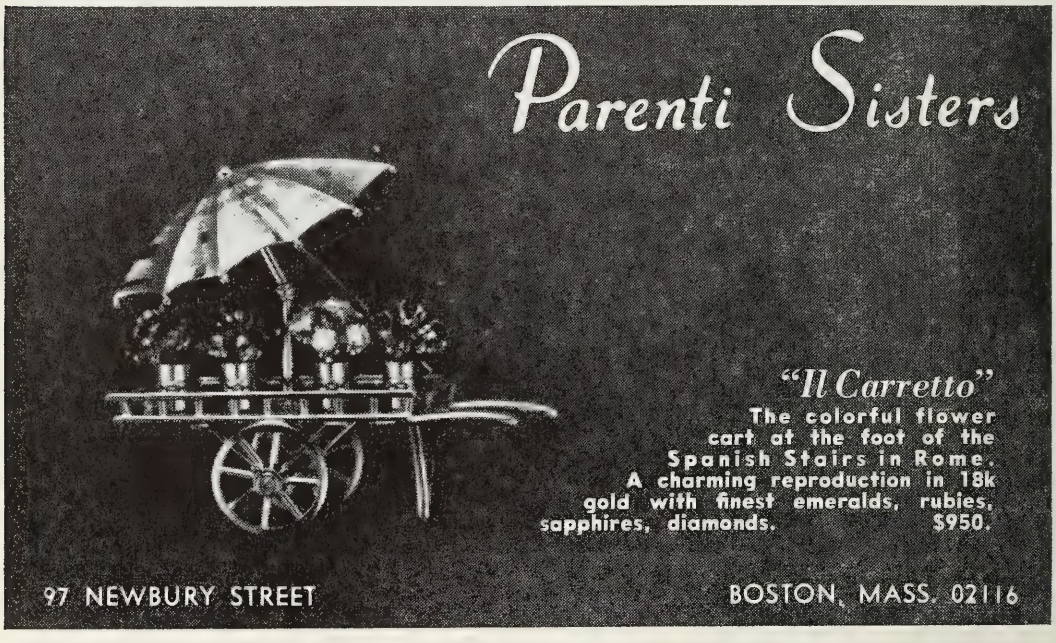
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Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than 'prettiness' in the Symphony, to its 'inventive power', now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the 'interesting' personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.



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Erich Leinsdorf announces his resignation

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, announced on Wednesday December 6 that he has advised the Trustees of the Orchestra that he will relinquish his post at the end of the Tanglewood season of 1969. He has done so in accordance with his contract, which stipulates a minimum period of twenty months for giving notice. He has agreed at the same time, if the Trustees have not found his successor by a year from now, to help by remaining as Music Director until the end of the 1970 Tanglewood season, but under a guaranteed severe reduction of conducting duties.

His reason for this decision is the heavy work load of concerts, rehearsals, recordings and musical planning which is connected with the regular winter season and Tanglewood.

In announcing his decision, Mr Leinsdorf said, 'My giving notice now goes back to the end of my first year as Music Director of the Boston Symphony Orchestra. I first broached the subject of overwork to Henry B. Cabot, President of the Trustees, four years ago, having learned by then that conducting between eighty and one hundred concerts during the winter season of seven months, plus recordings and, of course, rehearsals, was too much. The duty of the Music Director of the Boston Symphony Orchestra is further complicated through planning the entire Berkshire Festival season, conducting seventeen or eighteen different programs each summer, and the active directorship of the Berkshire Music Center, which was particularly asked of me by Mr Cabot. Also, I am a person – and that may be a very personal trait of mine – who views the music directorship as much more than merely choosing programs and conducting them. To me there is complete interdependence of all artistic and administrative decisions, each musical decision affecting finance and administration, and each administrative decision affecting music. This, to me, is especially true now when vast changes are taking place in the structure of the orchestral world.

'In asking for a reduction of conducting duties, I followed at that time the advice of my physician. The subject has come up regularly since, and came to a head last June, when I actually mentioned the word "resignation" to the President of the Trustees. And so, I have now taken the ultimate step, notwithstanding my warm personal friendship with Mr Cabot who, indeed, tried to meet me as much as possible in my repeated requests for a reduction in conducting duties.

'It might be pointed out that the post of Music Director of the Boston Symphony Orchestra provides several yearly vacation periods which in my case, however, were taken up by the necessity to search for new or rarely heard works, for studying scores and for a minimum of guest conducting abroad, an activity which I believe to be essential for any conductor who wishes to broaden his musical horizons and keep abreast of musical trends elsewhere. I might add that during the first three years of my contract I did not attempt any guest conducting engagements in an endeavor to reconcile my energies with the duties and schedules of my post.

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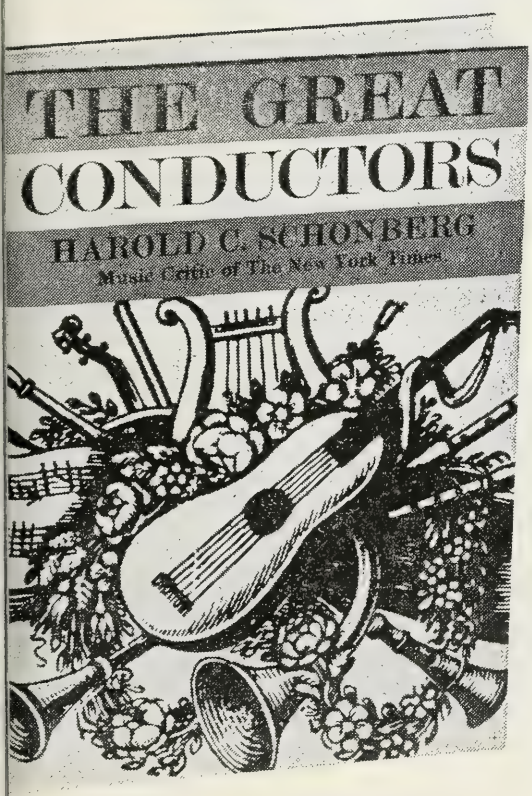
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'I also find the members of the Orchestra to be particularly fine human calibre and I much enjoyed getting to know them and their personalities in a series of informal gatherings in small groups. These days, when one reads so frequently about strife and strikes, it is important to realize that these players (who, I know, are not dissimilar to their colleagues elsewhere) are thoughtful human beings, beset by problems and vexed by the puzzles of the world. I feel fortunate in my warm feeling for them.'

In commenting on the news of Mr Leinsdorf's resignation, Mr Cabot said, 'In bowing to Mr Leinsdorf's request, the Trustees and I reluctantly accept his resignation as Music Director and thank him for a great deal – for many memorable hours of music making; for his leadership of the Orchestra; for his remarkable contributions to the

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educational work of the Orchestra at the Berkshire Music Center in Tanglewood, and for the fact that during his tenure our subscriptions have steadily increased. Mr Leinsdorf's offer to serve as Music Director for an additional season while we may still be looking for his successor is both gratifying and helpful, and we are grateful to him. It is also a pleasure that he has agreed to come to us as a guest conductor for a period of at least five years upon the termination of his contract, and we hope and expect that in addition he will guest conduct for us many additional years in the future. Mr Leinsdorf has our warmest wishes for all he wishes to accomplish.'

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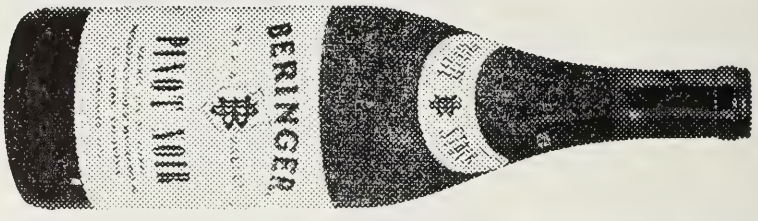
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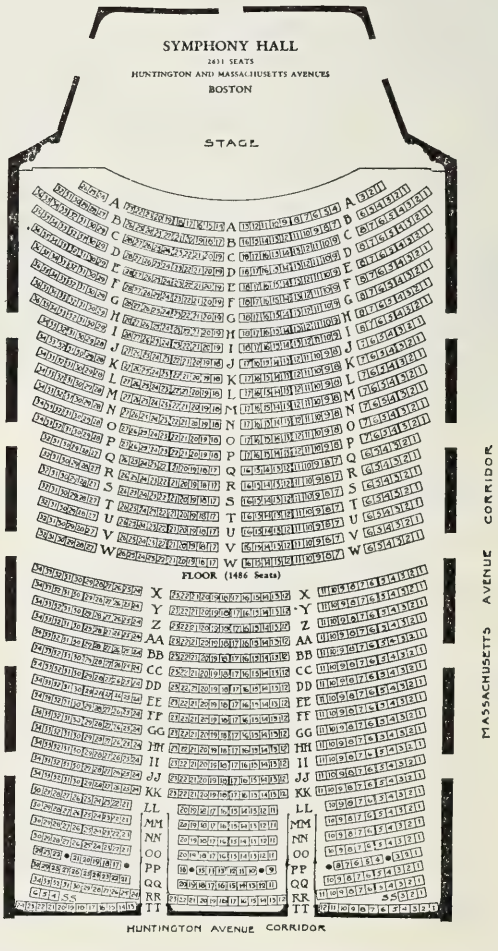
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Critic Michael Steinberg, maybe?



Today's conductor



STANISLAW SKROWACZEWSKI was appointed music director of the Minneapolis Symphony Orchestra in 1960. He was former director of the National Philharmonic of Poland and has conducted in Poland, France, Italy, England, Austria, Belgium, Holland, Czechoslovakia, Germany, Hungary, Yugoslavia, the Soviet Union, South America, Mexico, Israel and the United States.

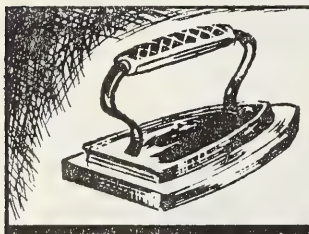
Born in Lwow, Poland, he received his early musical training in the Conservatory of the Lwow Music Society as a student of piano and violin. He received his diploma from the Lwow Academy of Music in 1945 and went on to study composition with Roman Palaster and conducting with Walerian Bierdiajew at the State Higher School of Music in Krakow. While at Krakow, he served as assistant in the division of conducting. From there he went to Paris with a fellowship from the Ministry of Culture and Art where he became a pupil of Nadia Boulanger in composition and of Paul Kletzki in conducting.

In Paris, he won international recognition as a composer with his 'Prelude and Fugue' in 1947. The same year he won first prize in the Karol Szymanowski Competition with his 'Concert Overture'. His other works include four symphonies, four string quartets (one a winner at the International Concours of Compositions in Belgium, 1953), an opera, a ballet, several vocal works and music for stage and screen.

In the season 1947–48, Skrowaczewski was conductor of the Wroclow (Breslau) Philharmonic Orchestra, and in 1948 was appointed music director and conductor of the National Philharmonic Katowice, a post he held until 1954. During this period, he also toured Europe as conductor and composer. In 1955, he became conductor of the Krakow Philharmonic. From 1957 to 1959, he conducted the Warsaw Philharmonic Orchestra.

It was in Warsaw in 1957 that Mr Skrowaczewksi was noticed by George Szell. Szell invited Skrowaczewski to America, and the latter made his widely acclaimed debut with the Cleveland Orchestra in 1958. He returned to Cleveland the following year, and also conducted the Pittsburgh and Cincinnati Symphony Orchestras.

Stanislaw Skrowaczewski conducted the Boston Symphony Orchestra at the 1966 Berkshire Festival, and makes his debut with the Orchestra in Boston this weekend.



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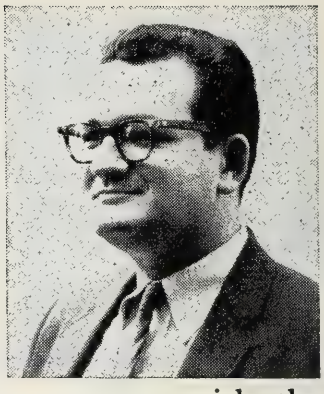
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The members of the orchestra



MICHEL SASSON, who was born in Alexandria, Egypt, of French descent, studied at the Paris Conservatoire National. His teachers there, among others, were Nadia Boulanger and Marcel Regnal. A unanimous jury, which included Henryk Szeryng, gave him the first prize in violin when he graduated, and he came to Boston with a full scholarship from the New England Conservatory. He was the Conservatory Orchestra's concertmaster in 1958–59. He has since performed many recitals and has made solo appearances with the Boston Pops and other orchestras. Two seasons ago he was one of the soloists in Vivaldi's Concerto in B minor for four violins with Mr Leinsdorf and the Orchestra.

In January 1967 Michel Sasson founded the Newton Symphony, of which he has since been conductor and music director. Numbering 92 members, the orchestra is probably the largest amateur symphony in Massachusetts. Harvard professors, psychiatrists, plumbers, architects and surgeons make up its membership, as well as the wives, sons and daughters of players in the Boston Symphony Orchestra. There are three programs planned for this season, of which the first takes place this coming Sunday December 10. The soloist at the first concert will be Leslie Parnas; Joseph Silverstein will appear on March 3 next year and Earl Wild on May 10. There will also be two concerts for children, for which the Newton Symphony has received a grant from the Recording Industries Fund.

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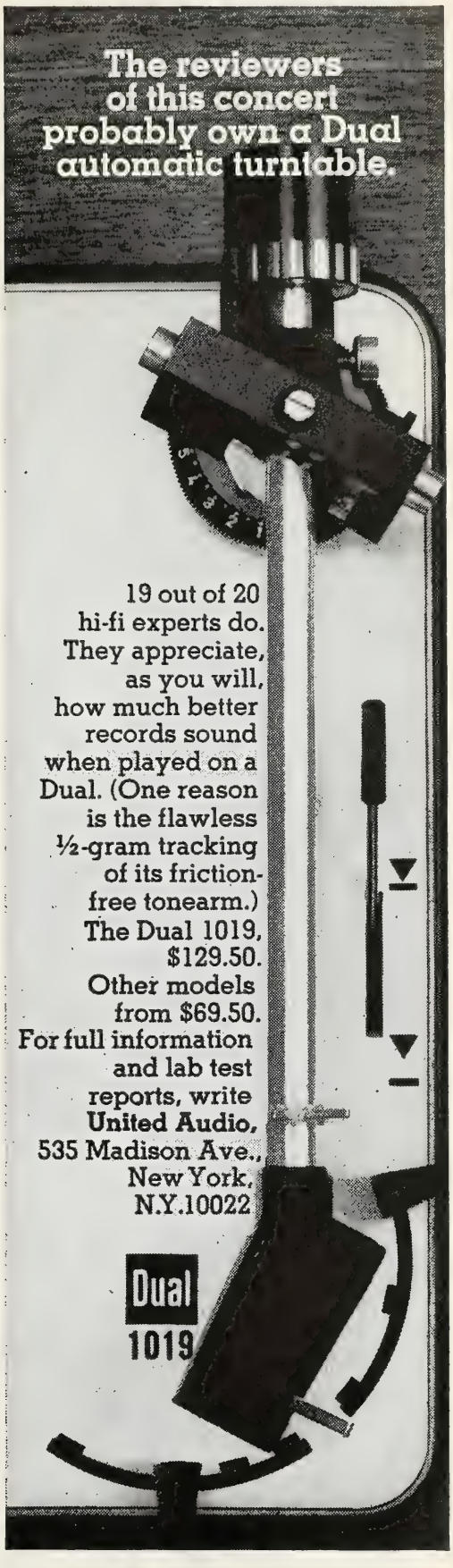
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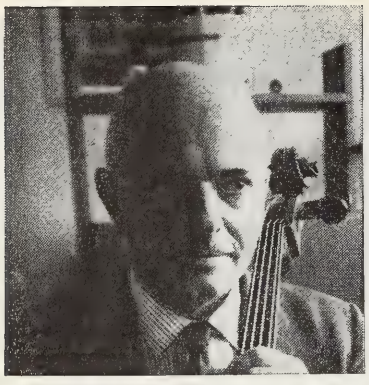
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MARTIN HOHERMAN was five years old when he began his musical training at the Warsaw Conservatory under the violinist Eli Kochanski. He gave his first concert as cello soloist with the Warsaw Philharmonic, of which he was principal cello, and also conducted the orchestra at that time. When the 1939 war broke out he joined the British Army and later the Army entertainment group, which took him to Egypt, India and Ceylon, and later to England.

At the end of the war Martin Hoherman gave recitals in London's Wigmore Hall and throughout England. He returned to Ceylon as controller of western music for the Colombo radio station, and taught several young and very promising Ceylonese cellists, for whom he arranged further studies in London. After Ceylon he went to Canada and then came to Boston; he joined the Orchestra in 1953. Martin Hoherman enjoys composing and has written several songs for children which were performed by choirs he trained for Radio Ceylon. His *Symphonietta for strings* was played in London. He has also written two string quartets and is working on a cello concerto. He is the first cello of the Boston Pops and associate first cello of the Boston Symphony. He was a member of the Bel Arte Trio for several years, and is

(continued on page 566)

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CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM and 98.5 mc FM

principal cello of the Opera Group of Boston. Apart from teaching and playing the cello Martin Hoherman also plays the tenor saxophone and the mandolin, both of which he has played with the Orchestra, as well as celesta, clarinet, banjo, piano, accordion and double bass. In his spare time he enjoys oil painting, watchmaking, photography and making movies.



JOSEPH HEARNE, now in his sixth season with the Boston Symphony Orchestra, is 25 years old. At the time of his appointment he was the youngest member. Raised in Portland, Oregon, he studied at the Juilliard School under Stuart Sankey. He then played in the Portland Symphony and the Aspen Festival Orchestra, before coming to Boston. He holds a private pilot license for the operation of light aircraft and has flown a total of 125 hours.

Joseph Hearne has recently bought eleven acres of hilly and wooded land near Boston. He plans to build a house and stables there and stock the pond with trout. He has a daughter who recently celebrated her first birthday.



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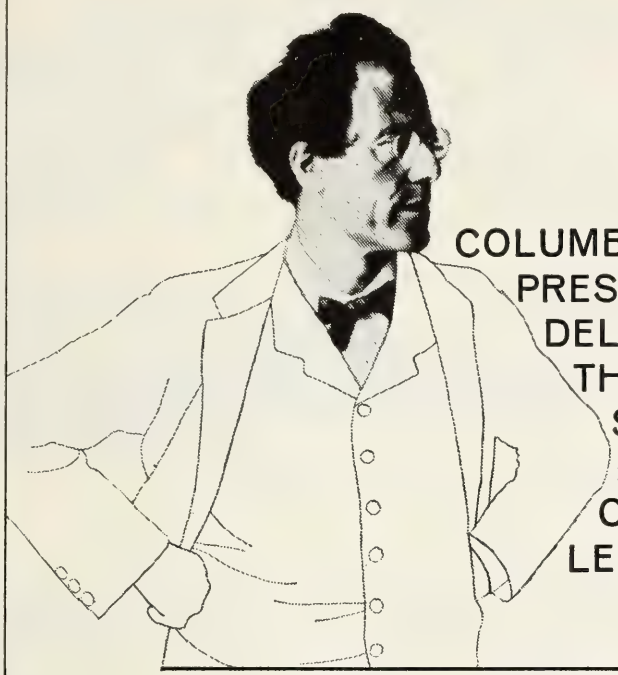
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Recent recordings by the Orchestra

Many subscribers like to make gifts of recordings by the Orchestra to their friends and relatives, especially at this time of year. The following is a list of the most recently issued records which should prove useful to people who are worried lest they duplicate records already in their friends' collections: Beethoven – Symphony no. 7; Mahler – Symphony no. 3 with Shirley Verrett and the New England Conservatory Chorus; Violin Concertos by Sibelius and Prokofiev with Itzhak Perlman; Tchaikovsky – Piano Concerto no. 1 with Misha Dichter; Brahms – Symphony no. 3.

Other records which have been most popular include the last three piano concertos of Beethoven with Artur Rubinstein; the Bartók Concerto for Orchestra; the Violin Concertos by Bartók and Stravinsky with Joseph Silverstein; the Fifth Symphony of Mahler; the Fifth and Sixth Symphonies of Prokofiev; and, for subscribers with a taste for the contemporary, music of Irving Fine; and the Seven Studies on Themes of Paul Klee by Gunther Schuller, coupled with Stravinsky's Agon.

Music in Boston

There will be a concert of medieval Christmas music at King's Chapel this Sunday December 10 at 5 p.m. The program will include fifteenth century English carols, music from the opening scene of *The Play of Herod* and the *Tournai Mass,* a work written in about 1325. Daniel Pinkham will conduct soloists, the Choir of King's Chapel and members of the Boston Renaissance Ensemble. Among the early instruments which will be played are psaltery, lute, crumhorn, recorders, bell carillon, vielle and rauschpfeife. The public is invited and no tickets are necessary.

Boston Center for Adult Education

The Center announces a course entitled 'This week at Symphony' with George Zilzer of the instrumental staff at Brandeis University. The course will begin on January 5, and one-hour sessions will take place at 10.30 a.m. each Friday on which the Orchestra plays a concert. George Zilzer will examine each week's program and answer such questions as 'How does this piece convey this mood?' and 'What makes that piece a work of art?' All inquiries should be addressed to the Center at 5 Commonwealth Avenue, Boston (telephone 267-4430).

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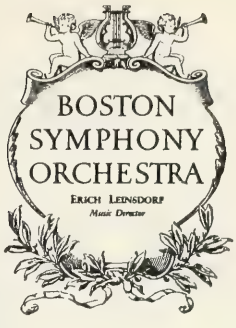
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FUTURE PROGRAMS

January 8 at 8.30

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MOZART	Quartet in A major K. 464
BARTOK	Quartet no. 3
BEETHOVEN	Quartet no. 9 in C op. 59 no. 3

February 5 at 8.30

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BALAKIREV	Octet
WEBERN	Concerto op. 24
DAHL	Duo Concertante for flute and percussion
MOZART	Divertimento in E flat K. 563

Members of the Friends of the Boston Symphony Orchestra and Friends of the New England Conservatory may secure a free ticket for a guest to accompany them. Friends of the Boston Symphony Orchestra should telephone Mrs Whittall at Symphony Hall (CO 6-1492) for details. Friends of the New England Conservatory should get in touch with Miss Virginia Clay at the Jordan Hall Box Office (536-2412).

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FUTURE PROGRAMS

Tenth Program

Friday afternoon December 15 at 2 o'clock
Saturday evening December 16 at 8.30

ERICH LEINSDORF conductor

WAGNER	Tristan und Isolde – Prelude
ELGAR	Falstaff op. 68
MOZART	Three German dances K. 605
DVOŘÁK	Three Slavonic dances from op. 72
STRAUSS	Suite from 'Der Rosenkavalier'

The main work in next week's program will be Sir Edward Elgar's symphonic study *Falstaff,* which the Orchestra will play for the first time. The music pictures the fat old knight of Shakespeare's *Henry IV,* his disreputable doings at the Boar's Head, his pranks with Prince Hal, his final rejection by the young Henry V and his death. Elgar injects into a typically late romantic score an extraordinary flavor of the first Elizabethan era. After intermission the Orchestra will celebrate Christmas at Symphony with Mozart's 'The Sleigh Ride', complete with posthorns and bells. Dvořák's Slavonic Dances will keep the holiday atmosphere alive and the concert will finish with some of the most charming and happy music that Richard Strauss wrote.

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

Eleventh Program

Friday afternoon December 29 at 2 o'clock
Saturday evening December 30 at 8.30

ERICH LEINSDORF conductor

TELEMANN	Concerto in A major for flute and violin JAMES PAPPOUTSAKIS, ALFRED KRIPS
HANDEL	A suite from 'The Water Music'
BACH	Cantata no. 35 'Geist und Seele wird verwirret' BEVERLY WOLFF

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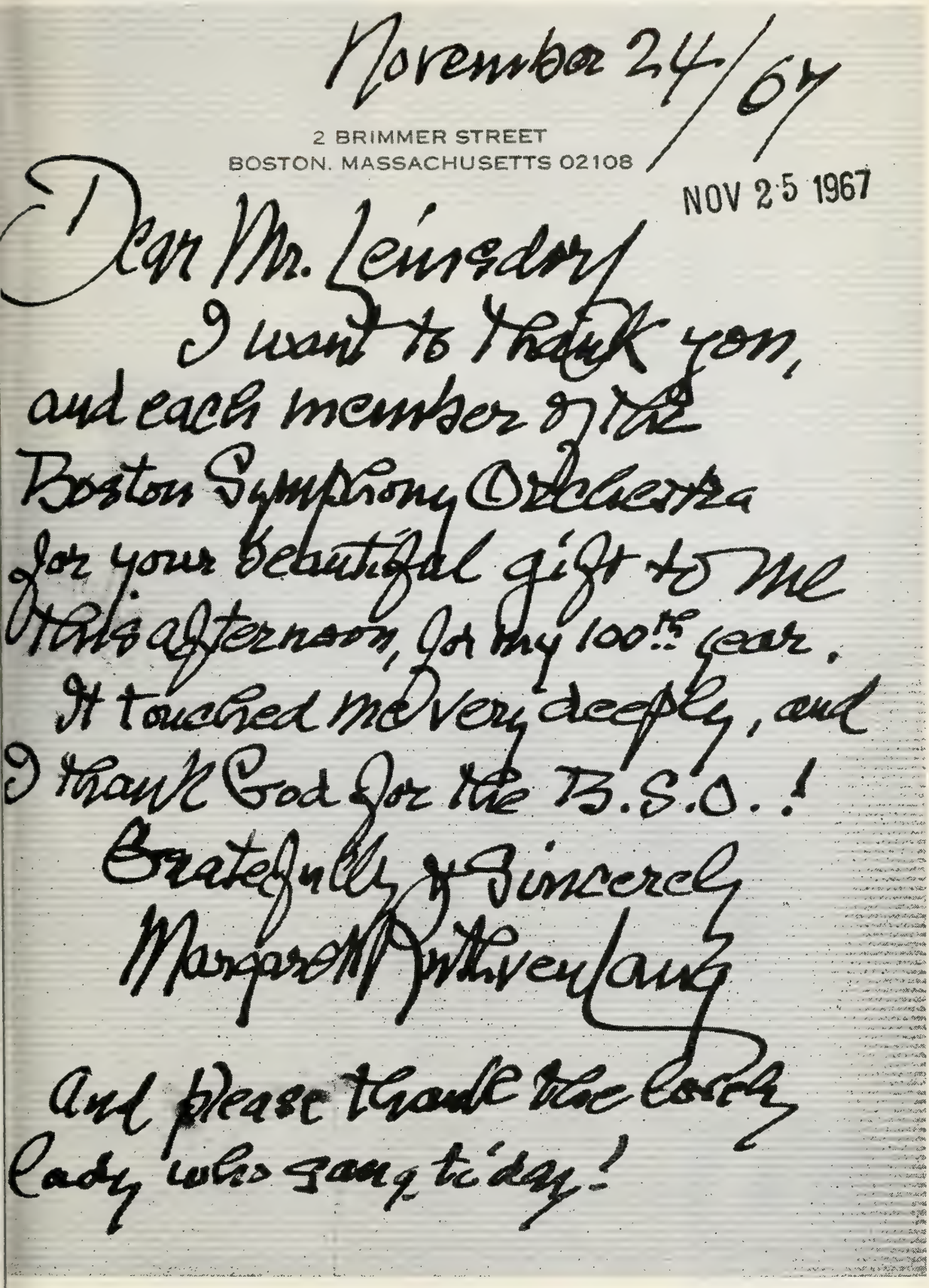
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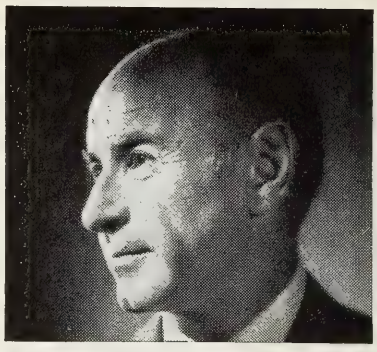
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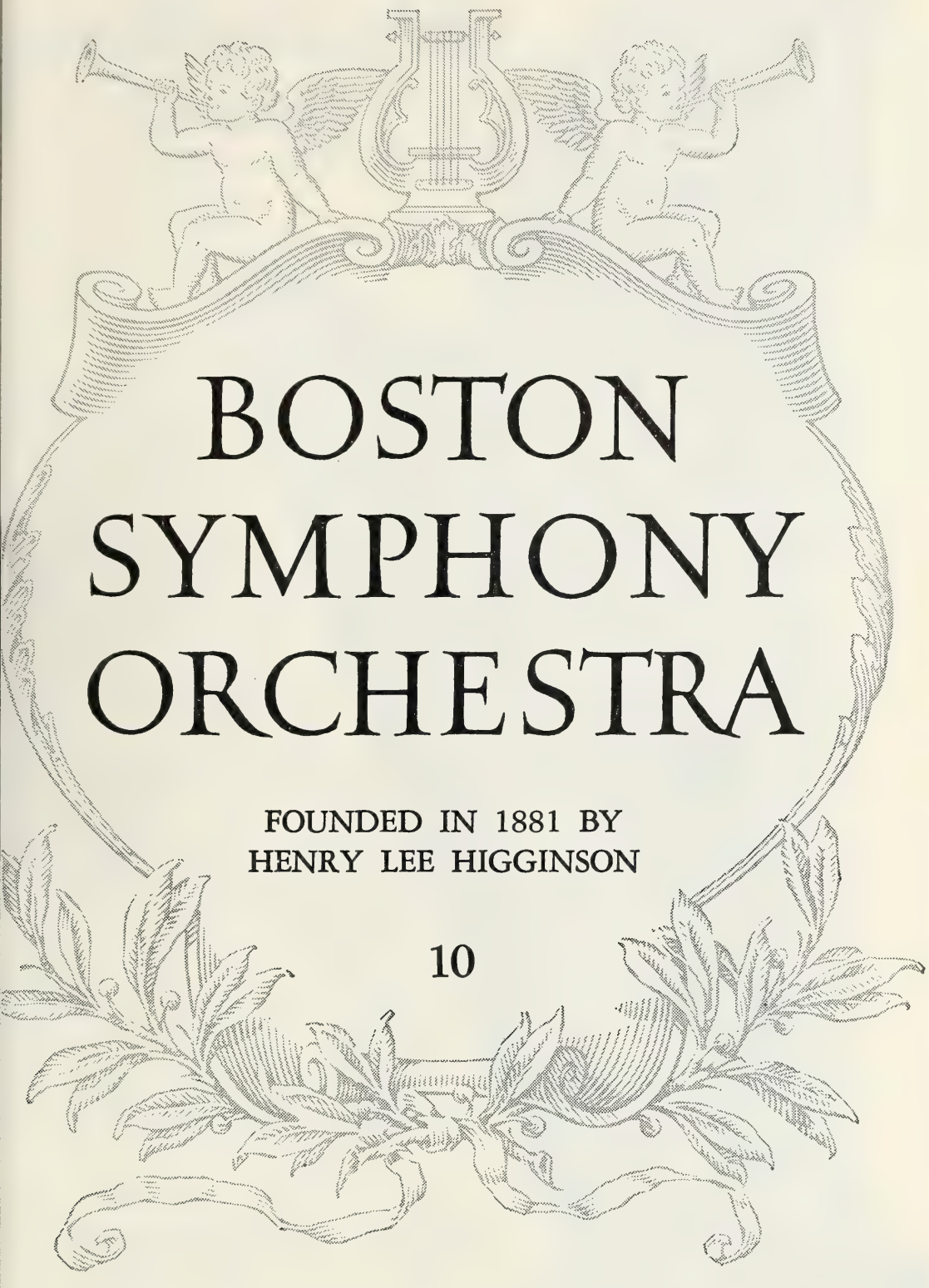


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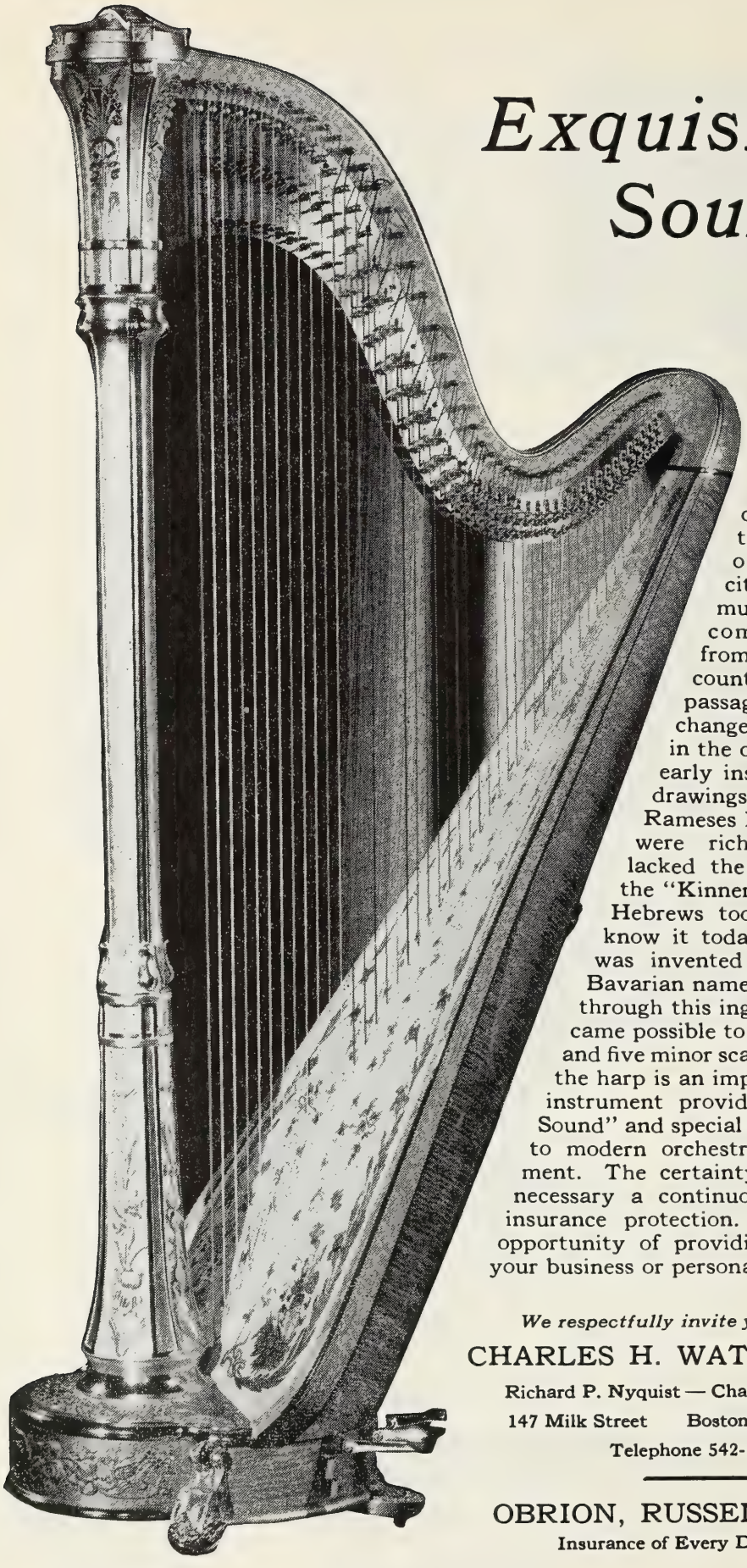


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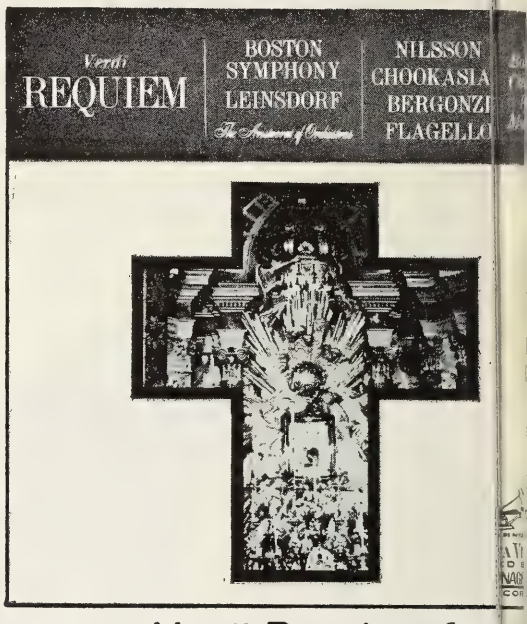
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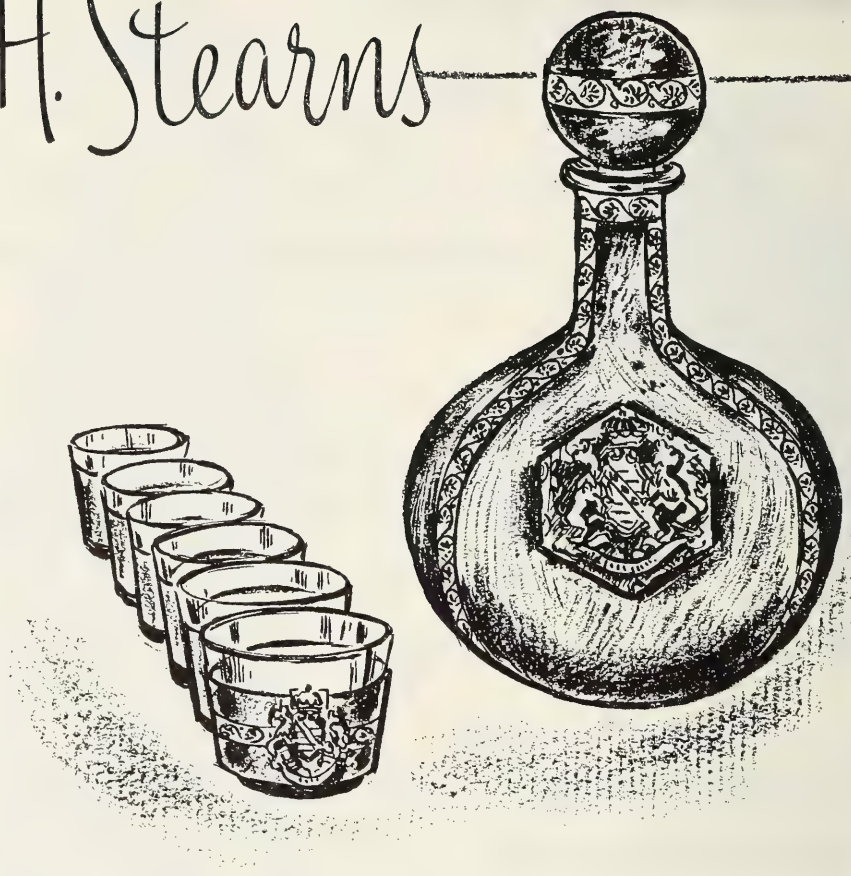
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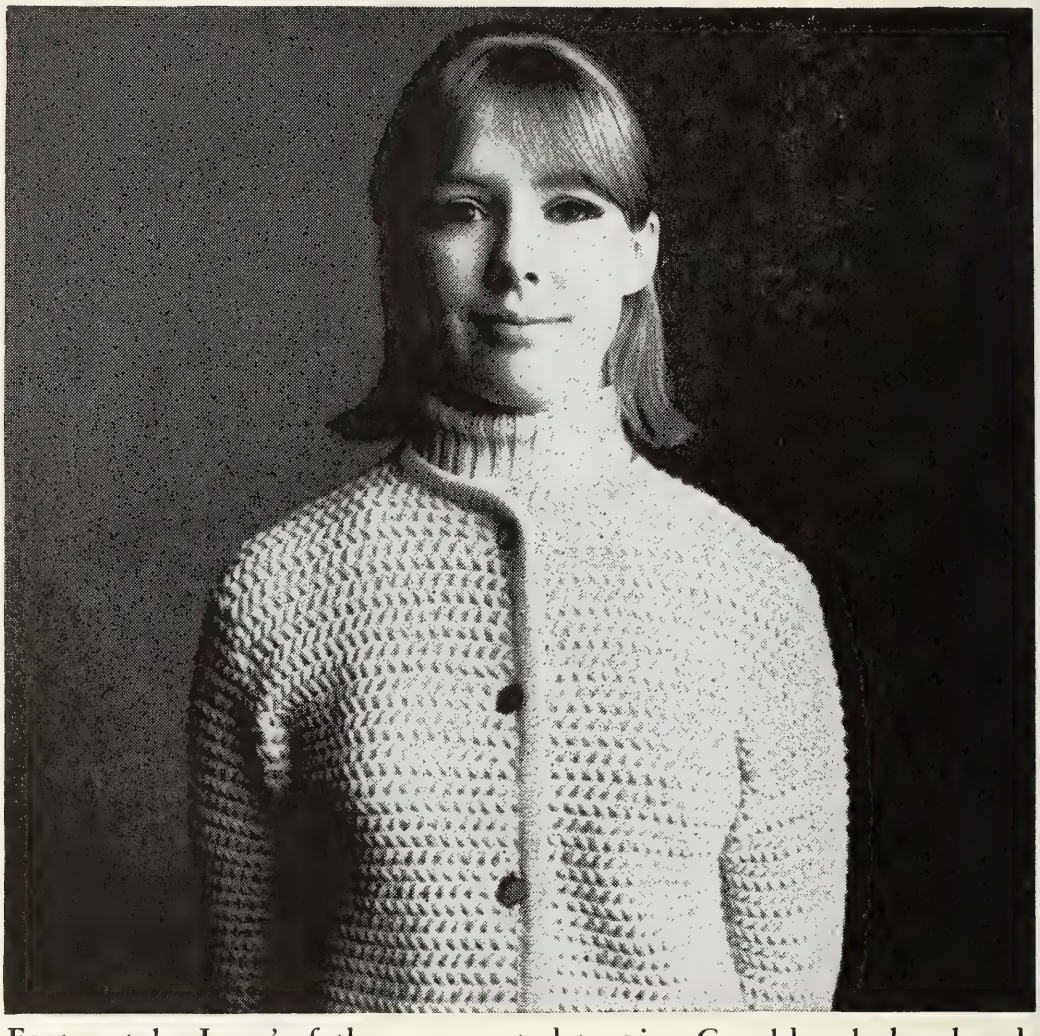
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Program Notes

RICHARD WAGNER

Tristan und Isolde – Prelude

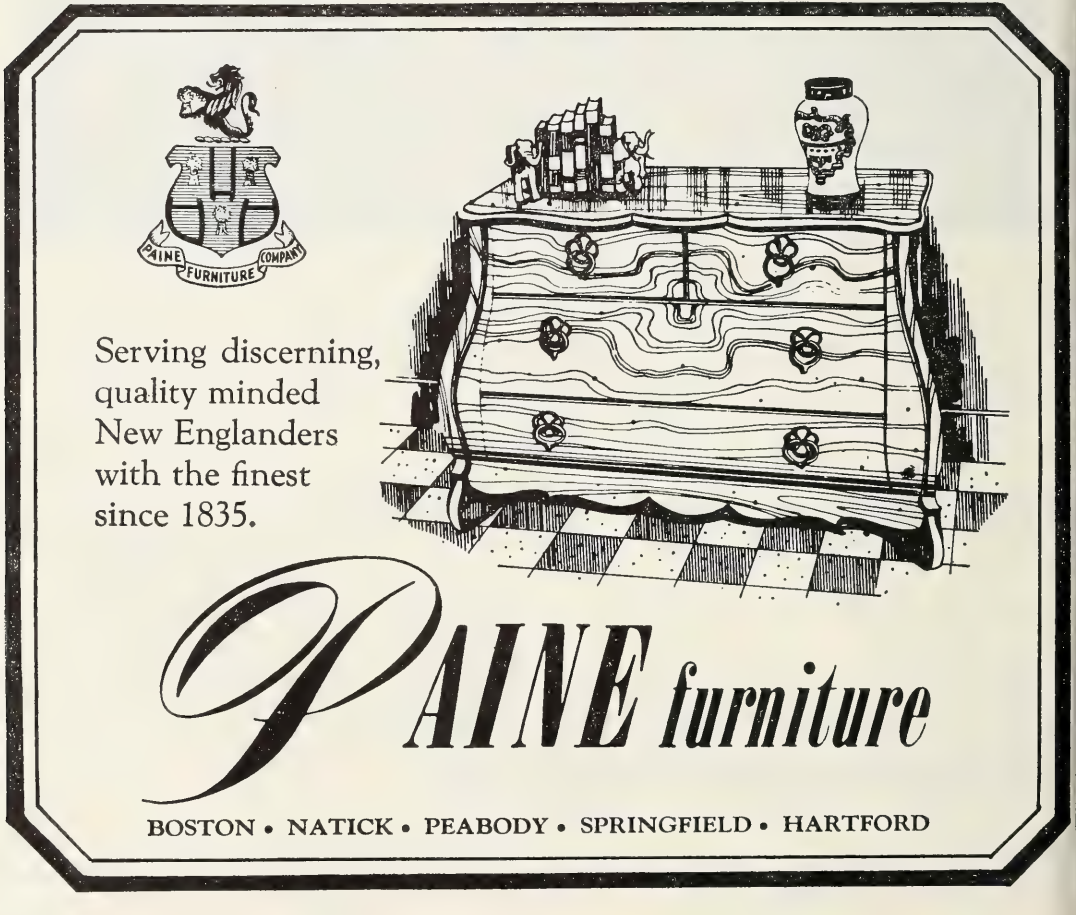
Program note by John N. Burk

Wagner was born in Leipzig on May 22 1813 and died in Venice on February 13 1883. He wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March 1859, and the third act in Lucerne in August 1859.

The first performance was at the *Hoftheater* in Munich on June 10 1865. The first performance in America took place at the Metropolitan Opera House in New York on December 1 1886; the first Boston performance at the Boston Theatre on April 1 1895.

The instrumentation: 3 flutes, 2 oboes and english horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp and strings.

Wagner's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as 'light-hearted' and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than




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half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

The Prelude, or *Liebestod,** as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the cellos in the opening bars has been called 'Love's Longing' and the ascending chromatic phrase for the oboes which is linked to it, 'Desire'. The fervent second motive for the cellos is known as 'The Love Glance', in that it is to occupy the center of attention in the moment of suspense when the

* The finale, now known as the 'Love-Death', was named by Wagner 'Transfiguration' (*'Verklärung'*).

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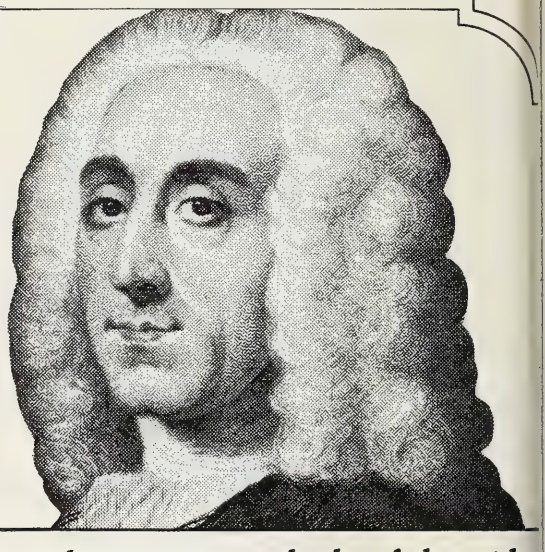


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pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of 'Deliverance by Death', its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. 'One thing only remains', to quote Wagner's own explanation – 'longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance.'

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Program notes by James Lyons

SIR EDWARD ELGAR

Falstaff – symphonic study for orchestra op. 68

Elgar was born at Broadheath, near Worcester, England on June 2 1857, and died at Worcester on February 23 1934. *Falstaff* was composed in 1913 and first performed at the Leeds Festival on October 2 of that year under the composer's direction.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tambourine, triangle, tabor (snare drum without snares), 2 harps and strings.

In the *Worcester Papers* of 1852, five years before Elgar was born, his father delivered himself of an almost wistfully patriotic commentary – in part prophetic, in retrospect poignant – on the state of music in the early-middle Victorian epoch:

'I consider that the English stand rather in the background as far as regards Musical affairs. . . . Comparatively speaking how very few English composers are there when we look at the superior number of foreign [ones]. . . . I hope the time is not very far distant when England in all her glory will stand pre-eminent, at least in Musical Affairs.'

Little did the senior Elgar suspect that the sun was even then beginning to set on his beloved Empire. (Indeed, within a century the eclipse would be so nearly total that performers would puzzle over passages marked *nobilménte* – a term not explicated in such otherwise comprehensive modern sources as the *Harvard Dictionary of Music!*)

But even less could William Elgar have suspected that a future member of his own household would lend credence and realistic hope to his proud fantasy of national preeminence – that his own youngest child would bring more musical glory to England than she had known in the two hundred years since the tragically short-lived Henry Purcell had flashed across the firmament like some vagrant meteor.

The irony of this is that for all the impressiveness of his latter-day title in its sonorous entirety, Sir Edward Elgar Bart, OM, KCVO, was of far from noble birth. His father was in fact a piano tuner by trade. With his brother he operated a modest music store in Worcester. He was also a church organist who did itinerant fiddling and other odd jobs to make ends meet. Like the émigré Handel, then, Elgar rose to the exalted office of Master of the King's Musick from the humblest of origins. But unlike Handel, who had known the thoroughgoing regimen of a Gymnasium and then a year at Halle University, Elgar seems never to have enjoyed a day's formal education beyond his ensconcement in a provincial academy for 'young gentlemen' from which he emerged at the age of fifteen. Whatever else he learned thereafter was on his own

---

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.

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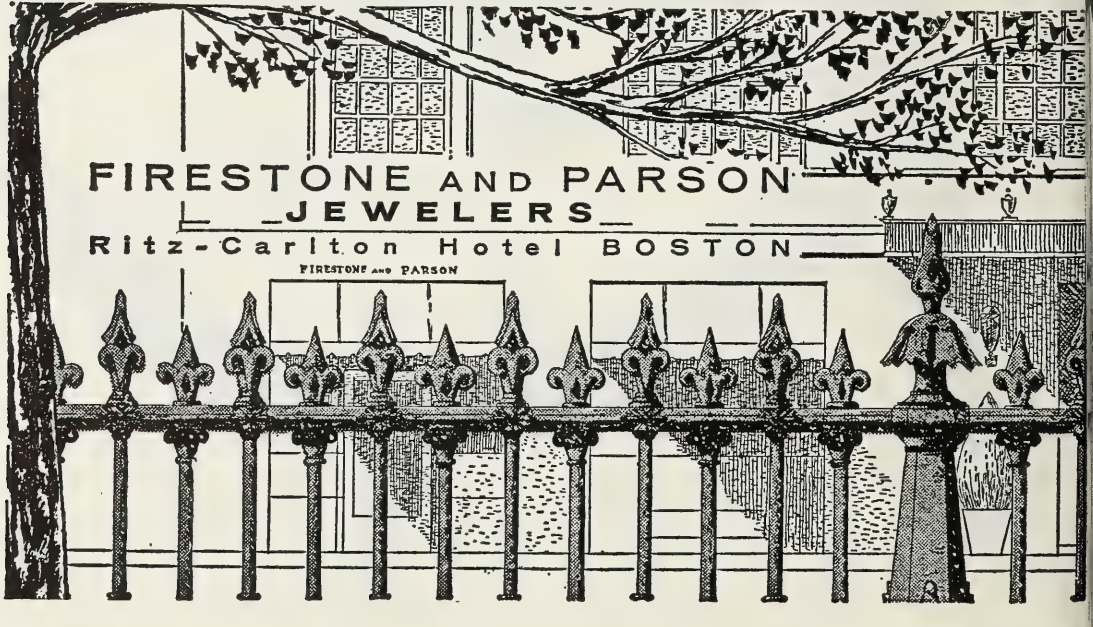


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initiative. The strength of his motivation to learn about music was something to marvel at – he would one day be adjudged the 'greatest of all orchestral technicians' by George Bernard Shaw, who was not given to kindliness.

To be sure, Elgar had the advantage of a bookish, poetry-writing mother who tutored him in literature especially. He had been entrusted to local teachers for instruction in piano and violin, but no doubt his lessons were much abetted at home. His father taught him the organ, along with a smattering of harmony and counterpoint. For the rest, however, he had to fend for himself. At sixteen, the composer-to-be was playing violin in the community orchestra. A little later, invited to join a wind quintet, he met and mastered the bassoon. Then he developed a similar proficiency on the cello. Frequently he 'filled in' at the Elgar shop, between customers practicing on this or that instrument and variously satisfying an insatiable curiosity about what was already, it would seem, his chosen way of life. (His father had wanted him to study law, but that plan evaporated after a few months of apprenticeship in the office of a Worcester attorney. But the time was not wasted; typically, Elgar found the job invaluable because it forced him to perfect his penmanship!)

Such assiduity could not go unrecognized, nor unrewarded; but by this time the autodidactic Elgar must have learned (perhaps to his sorrow, though ultimately to his profit) that for him each step forward involved breaking new ground altogether. Having no alternative he had opted for the hard way, and his determination seems to have been as boundless as his versatility. Conducting the Worcester Glee Club, for example, he found to his horror that the available personnel as often as not did not approximate the complement specified. The inevitable consequence was that scheduled works had to be tailored to fit those forces at his disposal – hardly an easy task for the best-trained conservatory graduate and something more than that for a 'self-taught' musician. But the ambitious Elgar was not to be deterred.



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His intrepidity was put to an extraordinary test in his twenty-first year, when he accepted a challenge that remains unique in music history. To wit, he then became bandmaster (and 'Composer in Ordinary', as he later recalled with tongue in cheek) at the county mental hospital in Powick — in those days less euphemistically known as the Pauper Lunatic Asylum.

In the same year (1877) Elgar was named 'Leader and Instructor' of the Worcester Amateur Instrumental Society. Actually this was the more important position because, among other perquisites, it enabled him for the first time to hear his own music under conditions closely approaching those of professional performance. But it was the Powick post that more fully engaged his adaptive talents. There he presided over a weirdly nonstandard and subject-to-change ensemble generally comprising piccolo, flute, clarinet, two cornets, euphonium, six or seven violins, apparently only sometimes one or another of the lower strings, and piano! And conducting this 'orchestra' was less than half of the job; Elgar was expected to produce new repertoire, too. Only a perspicacious sort could have handled this assignment with equanimity for some five years, learning all the while as he turned out countless polkas, quadrilles, and other trifles, original and arranged, solely for the delectation of an audience made up of disturbed public charges and their keepers. (Elgar's instrumentalists were drawn only from the latter group; more's the pity, clinicians had not yet recognized the therapeutic efficacy of involving patients as performers.)

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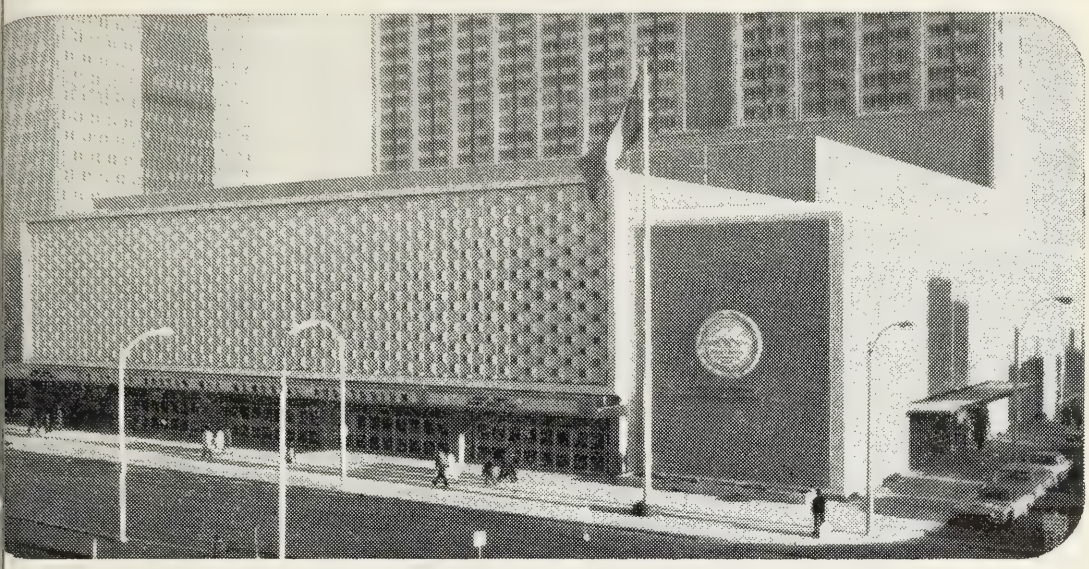
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If one adds to the foregoing a summary of Elgar's activities on other musical fronts – the steadily increasing demand for his services as a concertmaster, as a church organist (he was a devout Roman Catholic), as a teacher, as a guest conductor – one understands why Elgar did not begin to make his mark as a serious composer until he reached his forties. But one understands also that this cannot be the whole story. No matter the burden of Elgar's responsibilities, it would be inferring too much to say that he was obliged to forego composing. Surely he could have dropped this or that job without risking starvation, and many a masterwork has been written in the presence of more threatening adversities than Elgar ever faced. Whatever the facts, here again is evidence that the gestation of genius conforms to no calendar, that artistic maturation proceeds without reference to any preordained developmental stages.

No matter what impelled Elgar to conserve his creativity, he was magnificently self-prepared when the time came. It came in 1889, when he married the daughter of Major General Sir Henry Roberts and removed to London. Mrs Elgar knew her husband's measure, and from their wedding day forward she urged him to concentrate on composition. Musical England may not have been ready to recognize a home-grown master, but Elgar for his part was ready to assume the role. He took his bride's advice. A decade later, when the *Enigma Variations* caused a sensation in St James Hall, the world knew that she had been right. And those who still had doubts were silenced once and for all in 1902, when Richard Strauss lavished praise on *The Dream of Gerontius.* If the topmost eminence in German music could accept Elgar as a composer of worth, could England be far behind?

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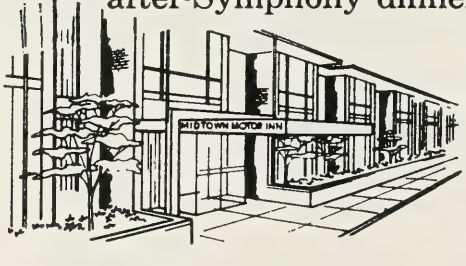
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It was in 1902 also that Elgar started sketching out *Falstaff*, subsequently subtitled 'Symphonic study for orchestra, in C minor, with two Interludes in A minor'. But it was eleven fruitful years later before he returned to the score (having composed in the meantime several other major works, among them the first two Symphonies and the glorious Violin Concerto). He finished it in the spring and summer of 1913.

It would be a pleasure to report that *Falstaff* has been a concert favorite ever since. Inexplicably, such is not the case. Perhaps, after a half-century, its time is nigh. Certainly it ought to be, for by any criteria this work is the composer's most nearly perfect creation. Those who admire the writing of Sir Donald Francis Tovey know that it was not his style to bow before the ineffable, but he very nearly did in his estimate of this music: 'I have never found in a perishable work anything like the signs of greatness and vitality that abound in Elgar's *Falstaff*. How its musical values can ever diminish I cannot see. To prove the greatness of a work of art is a task as hopeless as it would be tedious; but, like the candidate who failed in geometry, I think I can make the greatness of this one highly probable.' He did, at that – and without having seen the composer's own detailed analysis. So that Tovey's essay may be read as written (in Volume IV of the Oxford series), complete with some two dozen corrective footnotes as to the programmatic implications of the many, many themes. And it is decidedly worth reading, mistakes and all, for the insight it offers into the Shakespeare-Elgar psychology.

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The composer's own 'Analytical Essay', which appeared in the September 1913 issue of *The Musical Times,* was written in anticipation of the Leeds Festival première that October. It ran to something over a dozen pages and included a profusion of musical examples. Students are warmly commended to this *tour de force* of analysis, but they are forewarned to familiarize themselves with the appropriate Shakespearean contexts; there is no music more unremittingly programmatic than this.

In lieu of any such musico-dramatic concordance, which could hardly be accommodated in this space, the following items of information should be helpful. To start with, the Elgarian conception of Falstaff bears no relation to the fat fool in *The Merry Wives of Windsor.* Rather, this is the Falstaff who appears in *Henry IV* (Parts I and II) and who is alluded to in *Henry V.* (If you know the latter play only in the film version, you may be excused for thinking that Falstaff is part of the *dramatis personae* because he does indeed appear on the screen; however defensible this liberty may be in cinematic terms there is no sign of Falstaff in any stage production faithful to the text – his death scene is described, but not seen.) In the end, Shakespeareans will remember, 'Prince Hal' (now Henry V) sternly seals the fate of his old friend Falstaff and thus fulfills the prophecy of Warwick, that 'he will cast off his followers, and their memory shall a pattern or a measure live'. Simply (perhaps too simply) stated, that is what Shakespeare's plays and Elgar's music are about.



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The composer's postscript to the Warwick prophecy is further revealing and, moreover, provocative: 'Their memory does live, and the marvellous "pattern and measure". Sir John Falstaff with his companions might well have said, as we may well say now, "We play fools with the time, and the spirits of the Wise sit in the clouds and mock us." '

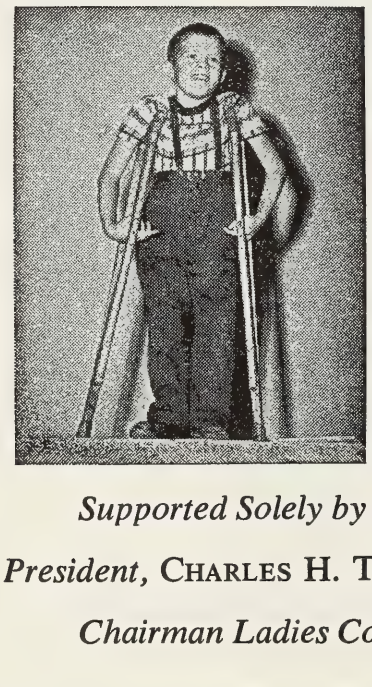
As to the 'real' Falstaff, in contrast to the simplistic stereotype encountered in *The Merry Wives,* the respected Shakespearean scholar Edward Dowden insisted that 'Sir John Falstaff is a conception hardly less complex, hardly less wonderful, than that of Hamlet'. Moreover, Elgar was at pains to cite the celebrated 1777 essay on Falstaff by Maurice Morgann:

'He is a character made up . . . wholly of incongruities; — a man at once young and old, enterprizing and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in appearance and brave in reality; a knave without malice, a lyar without conceit; and a knight, a gentleman and a soldier, without either dignity, decency, or honour.'

Elgar makes it clear that he is above all interested in Falstaff as a knight, a gentleman, and a soldier — which assuredly Falstaff was, or at least had been. But even at the very outset of Elgar's 'Symphonic study' the most important of several Falstaff themes introduces us to the hero 'in a green old age, mellow, frank, gay, easy, corpulent, loose, unprincipled, and luxurious' (Morgann). And from then forward he becomes if anything progressively *less* lovable. With his every word and deed, as reflected in Elgar's choice of textual references, he loses more of our sympathy. Can this be what the composer intended?

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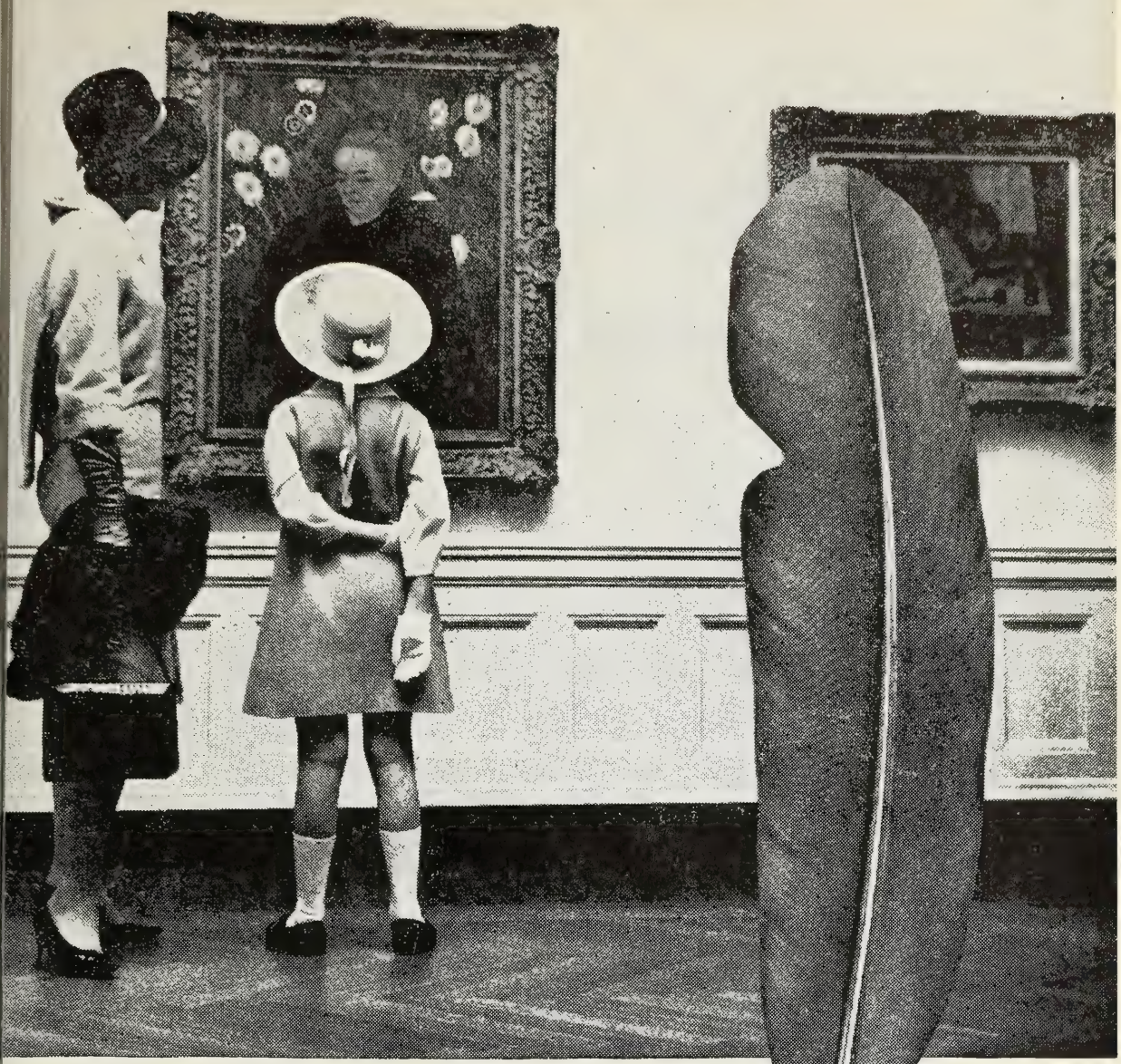
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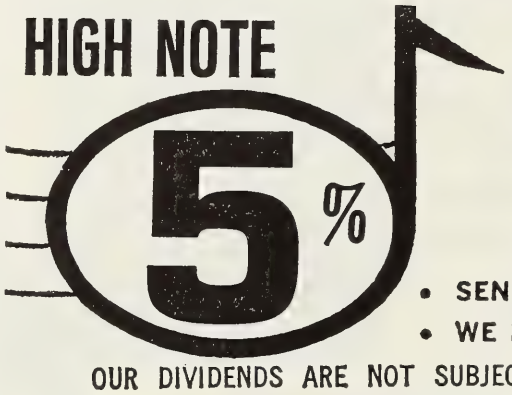
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Of course it was not. The present writer claims no expertise as to Shakespeare's intentions, but it is clear enough what Elgar was up to. Tovey puts it all in one short sentence: 'He is giving us Falstaff entirely from Falstaff's own point of view.' The more he studied this work, Tovey remarked, 'the clearer does it appear that the composer is achieving something lofty, severe, consistent, and far out of the depth of opera or even of drama'. Yes.

Musically, it would be convenient but not quite accurate to say that *Falstaff* is akin to the Lisztian model. True, it is laid out in one grand, continuous movement. But its themes do *not* germinate from a single cell. Somewhat more accurately, the work can be said to unfold in cohesive movements that are also dramatically explicit, the whole being a sum of its parts in every way. Elgar himself said that the piece 'is practically in one movement . . . [but] falls naturally into four principal divisions which run on without break'. Because these divisions are *not* indicated in the score, it might be useful to reproduce the composer's outline:

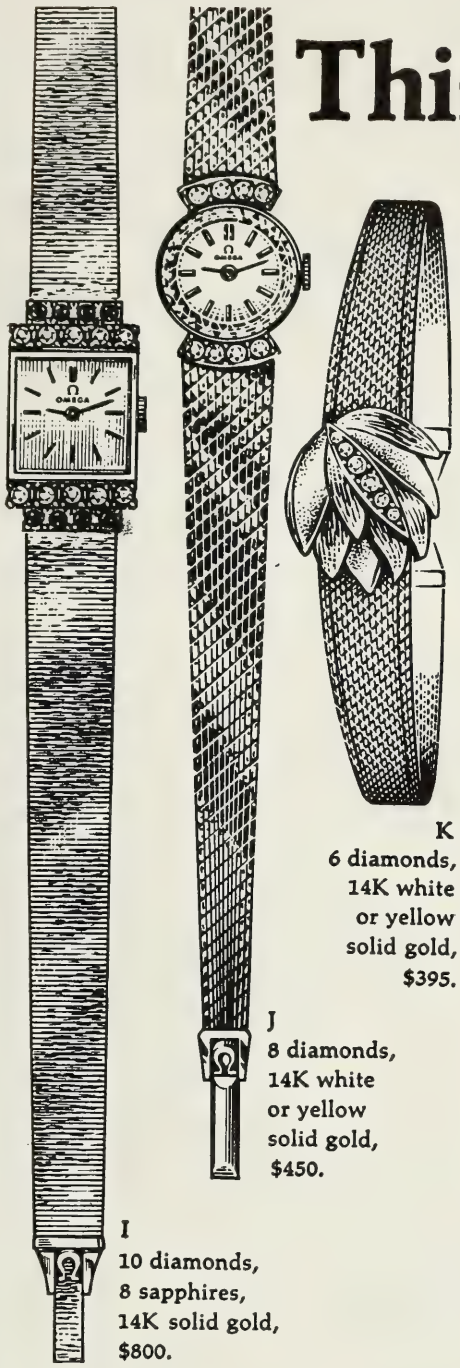
1. Falstaff and Prince Henry;
2. Eastcheap — Gadshill — The Boar's Head, revelry and sleep;
3. Falstaff's March — The return through Gloucestershire — The new King — The hurried ride to London;
4. King Henry V's progress — The repudiation of Falstaff, and his death.

The opening scene is 'mainly a conversation', devoted largely to the presentation of thematic motifs. Whatever the subject of Falstaff's talk with 'Prince Hal' it is the old boy who has his way, for the section ends with an impetuous reassertion of the initial Falstaff theme. Then the Prince escapes from his father's court 'to the teeming vitality of the London streets and the Tavern where Falstaff is monarch. There, among ostlers and carriers, and drawers, and merchants, and pilgrims, and loud robustious women, he at least has freedom and frolic.' (Dowden). Thence to the midnight gambol at Gadshill, and afterward back to The Boar's Head at Eastcheap, where Falstaff's falling asleep is unmistakably announced by 'snoring' bassoons and basses.



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The third section is plainly a military adventure, or rather misadventure, with 'a dozen captains . . . knocking at the taverns and asking everyone for Sir John Falstaff' and then a motley march to battle with a 'scarecrow army'. The unspecified engagement is soon concluded, apparently in Falstaff's favor – for off he rides to visit Master Robert Shallow, Esquire. Elgar does not miss this opportunity to limn the beautiful English countryside; and then we are in Shallow's orchard, listening to 'some sadly-merry pipe and tabor music'. This bucolic episode is interrupted by Pistol, who bursts on the scene to inform Falstaff that 'Thy tender lambkin [Prince Hal] now is King – Harry the Fifth's the man'. Falstaff is exultant ('I am fortune's steward'), but he is in for a rude jolt. 'I know the young King is sick for me', he exclaims in a moment of supreme self-delusion; 'we'll ride all night'. And back to London they go.

In the finale we are witness to the coronation; near Westminster Abbey 'There roar'd the sea, and trumpet-clangor sounds'. Falstaff forces his way to the newly-crowned monarch – his erstwhile boon companion – and begins to make light with him as once they had done together. But the boy is now a man. 'How ill white hairs become a fool and jester', Henry says icily; 'I banish thee on pain of death'. And with that the King moves on, having looked upon his childhood friend for the last time. Falstaff 'is so shaked that it is most lamentable to behold'. And suddenly we hear the poignant voice of the solo cello; it is as if the pathetic Don Quixote had found himself on a London street, surrounded by hostile foreigners.

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The composer's own description of his final pages is incomparable: 'True as ever to human life, Shakespeare makes [Falstaff] cry out even at this moment not only of God but of sack, and of women; so the terrible, nightmare version of the women's theme [first heard in the trilling violins and violas during the Eastcheap episode] darkens (or lightens, who shall say?) the last dim moments. Softly, as intelligence fades, we hear the complete theme of the gracious Prince Hal [presented in the opening section by lower winds, horns, and cellos], and then the nerveless final struggle and collapse; the brass holds pianissimo a full chord of C major, and Falstaff is dead. In the distance we hear the veiled sound of a military drum; the King's stern theme is curtly thrown across the picture, the shrill drum roll again asserts itself momentarily, and with one pizzicato chord the work ends; the man of stern reality has triumphed.'

Or has he? Elgar's tone is almost mocking in its righteous affirmation of the way things are. Was he implying some doubt about reality itself? The answer to that question is not in the plays. Perhaps it is not in the music. But *Falstaff* is a portrait, after all, and not a photograph. The more clearly one sees the subject as Shakespeare did, perhaps, the more clearly one will hear him as Elgar did. Or vice versa.

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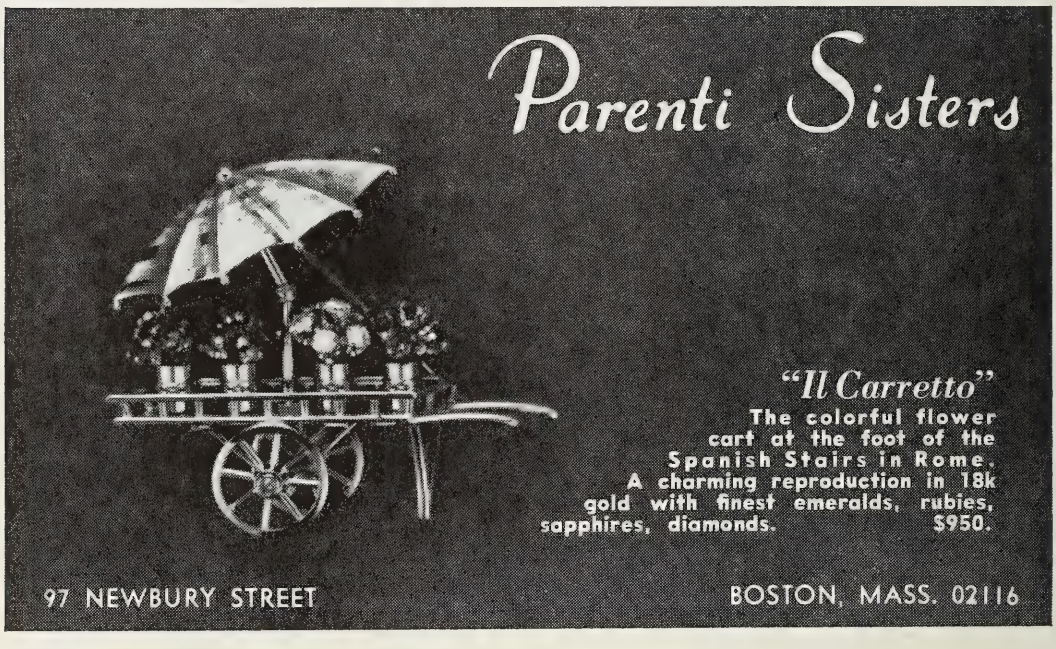
WOLFGANG AMADEUS MOZART

Three German dances K. 605

Mozart was born in Salzburg on January 27 1756, and died in Vienna on December 5 1791. The score is inscribed 'Vienna, February 12 1791'.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 bassoons, 2 horns, 2 posthorns, 2 trumpets, timpani and strings. There are also 3 parts for sleighbells, the first in A and F, the second in E and F, the third in G.

All of Central Europe once danced the *Deutscher,* whose *gemütlich* glide was to bridge the transition from the peasant *Ländler* to the sophisticated lilt of the waltz. In 1787, on the eve of his accession as *Hammermusikus* to the dance-drunk Emperor Joseph II, Mozart wrote from Prague: 'At six o'clock I went with the Count Canal to the so-called *Breiten,* a rustic ball. . . . I saw with wholehearted pleasure how these people jumped around with such sincere enjoyment to the music of my *Figaro,* which had been turned into all kinds of *contres* and *Teutsche.*' Later that year, the composer found that his imperial duties consisted almost entirely of supplying new music for the masked balls which were staged regularly in the *Redoutensaale,* a wing of the *Hofburg* on Vienna's Josephplatz. Much of his production were *Deutsche* (or *Teutsche*), and the celebrants took to them in turn despite Mozart's self-abnegating appraisal; he remarked that his modest salary was 'too high for what he did'.



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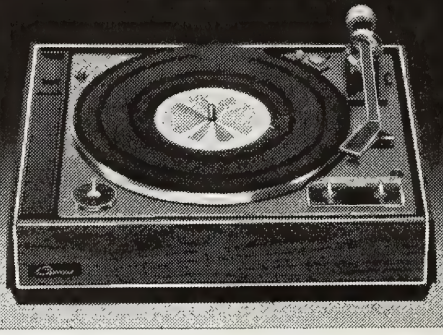
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Of course he was wrong, but that is not the point. The point is that Carnival-time in Vienna, even on the grounds of the palace, meant a mingling of the bourgeoisie and the aristocracy – although it is true enough that this unfettered social contact took place behind the protection of classless costumes and masks. So that in the 'German Dances' of Mozart, more so than in any of his grander works, we may perceive the interrelation between high art and popular taste which is too often overlooked.

What is more usually stressed (the perspective is almost the same, give or take a few degrees) is that the evolution of dance forms was crucial to the development of 'serious' music. As early as 1670 there was current a tune entitled *Ach du lieber Augustin,* with a *Ländler*-like refrain in which is immortalized a merry Austrian musician of elbow-bending propensities whose alcoholic content allegedly immunizes him against a plague while thousands of more temperate citizens are done in. And even in this seventeenth-century item we can discern the outline of all the waltzes to come: a quite rhythmic three-four pattern, with accentuation on the bass note of the first beat and a limpid, almost limping quality in the two remaining quarters. Shortly before the Commendatore arrives for supper in Act II of *Don Giovanni,* written more than a hundred years later, we hear a waltz melody borrowed from Vicente Martín y Soler's opera *Una cosa rara.* And in this little piece, even more specifically, we can hear the same constituents to be found in the

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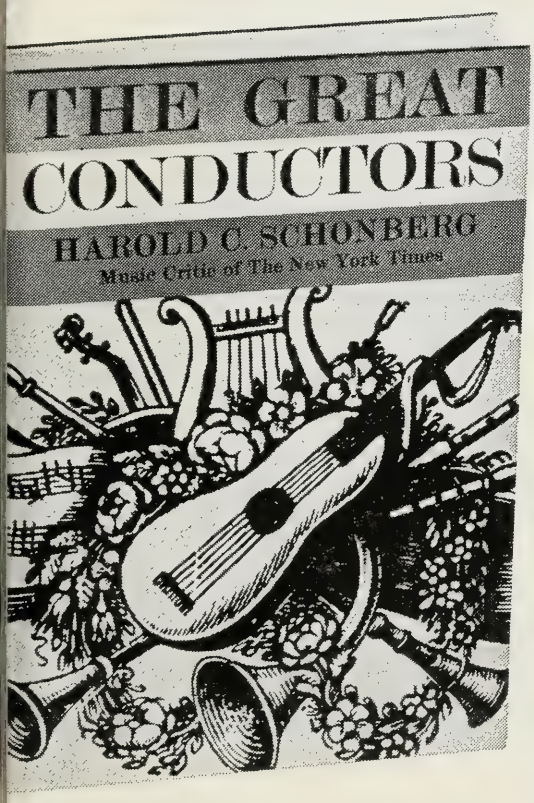
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In 1790 Joseph II died, but Leopold II kept Mozart just as busily grinding out music for Carnival-time. The set of three dances that make up K. 605 probably dates from January and February of 1791, along with six or seven other groupings listed immediately before and after this one in the Köchel catalogue. Before that year's end Mozart would be dead, but there is nothing premonitory about these 'fun' miniatures. They even include a sleigh-ride, with posthorns and the jingle of bells contributing to seasonal verisimilitude.

Hermann Abert, who revised the classic Jahn biography of Mozart, ran on about the 'inexhaustible inventiveness' of the composer's *German Dances* despite the circumscribed expressive limitations of the genre. Mozart himself may not have esteemed them highly, but the listener cannot but believe that the *Hammermusikus* really enjoyed his job. We know from Michael Kelly that Mozart was 'an enthusiast in dancing', and Mrs Mozart put this in very much stronger language; she stated flatly that her husband's 'taste lay in that art [dance] rather than in music'! If this fantastic revelation were to be taken as literally true — and who is to say it nay? — then the musicologists ought to give more attention than they ever have to such 'trifles' as the K. 605.

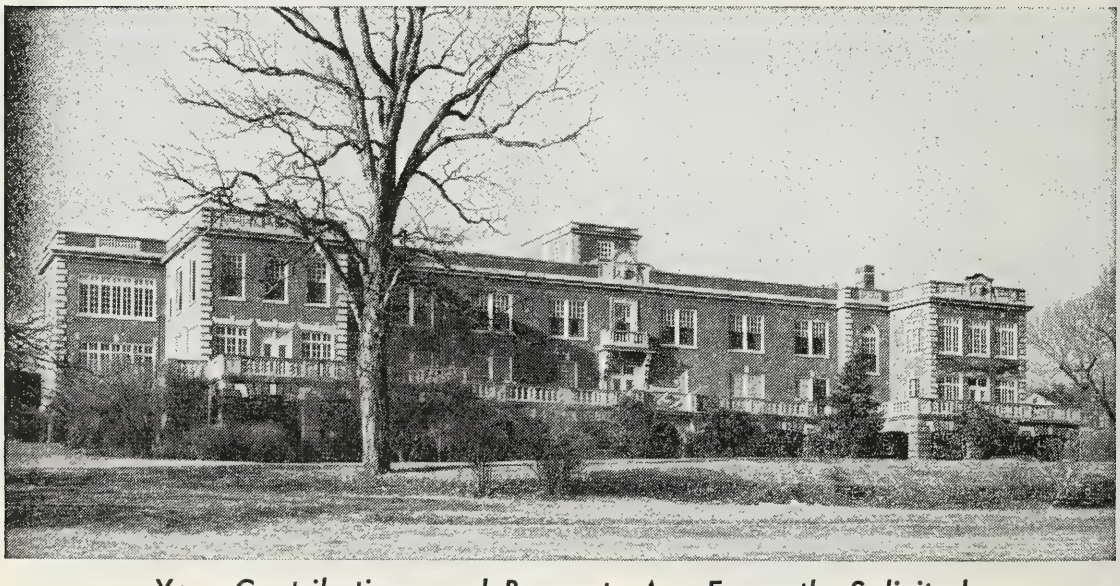
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ANTONIN DVORAK

Three Slavonic dances from op. 72

Dvořák was born in Nelahozeves (Mühlhausen), Bohemia on September 8 1841, and died in Prague on May 1 1904. The Orchestra last performed these dances on November 16 and 17 1888 under the direction of Wilhelm Gericke.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, triangle, glockenspiel and strings.

It says something about Dvořák's rapid rise to popularity that his second set of *Slavonic Dances* (1886) brought him literally ten times the fee he had received for the first set (1878). Ten times not much is still not much, however; and in truth the thousand-per-cent leap says more about the acumen of publisher Fritz Simrock. He paid the equivalent of $75 for the op. 46, and made a fortune; he paid the equivalent of $750 for the op. 72, and made another fortune. On the other hand, Dvořák agreed to write the latter eight *Slavonic Dances* only if Simrock would agree to publish the D minor Symphony. All things considered, the composer made a pretty good deal.

Besides, Dvořák knew (as doubtless Simrock did) that the huge success of the op. 46 series had brought about his initial invitation to tour England – whither he had returned four times by 1886 – and, indeed, that these short pieces had provided just the 'thin edge of the wedge' necessary with which to establish his reputation securely. If the canny Simrock wanted eight more of them, the canny Dvořák could be persuaded.

Unlike the Brahms *Hungarian Dances,* Dvořák's mostly do not allude to indigenous tunes; of the melodies nearly all are his own. Nor are these works exclusively Czech in character. In keeping with their broad collective rubric, a third of them are expressly based on rhythms from Slavonic lands to the east, south, and north. One is from the Ukraine, two are from Serbia, and two others (included in the present grouping) are from Poland. Numbers 2, 6, and 8 (or 10, 14, and 16 in the combined sequence) are respectively a mazurka, a polonaise, and a *sousedka* – one of the popular Czech waltz forms, akin to the *Ländler.*

Dvořák was not given to overstatement, but he knew when he had a good thing and false modesty was not his way. When he had finished the op. 72 he told Simrock: 'They will bring the house down.' What music *that* must have been to a publisher's ears!

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RICHARD STRAUSS

Suite from 'Der Rosenkavalier'

Strauss was born in Munich on June 11 1864, and died in Garmisch on September 8 1949. The opera was first performed at the Dresden Court Opera on January 26 1911. Ernst von Schuch conducted.

This is the first performance of this particular suite from 'Der Rosenkavalier'. The suite includes the prelude to the first act, the music to the entrance of the Marschallin's black serving boy with morning chocolate and the 'Breakfast Waltz' from Act I. This leads to the familiar waltz from the second act, which is followed by the prelude to Act III. The 'Riot Waltz', the music for the final exit of the Marschallin, the duet between Sophie and Octavian, and the last bars of the opera end the suite.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, clarinets in A, B flat, D and E flat, bass clarinet and basset horn, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, tambourine, glockenspiel, snare drum, triangle, cymbals, bass drum, ratchet, 2 harps, celesta and strings.

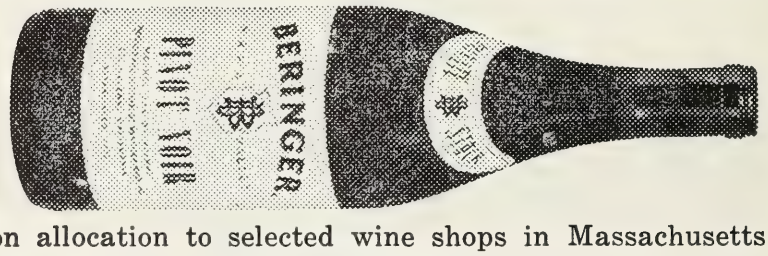
Those concertgoers who are operaphobes might take umbrage at the proposition that Strauss was first and last a theater man. And yet it is possible to argue that all his important works — certainly not excepting the tone poems — are essentially musico-dramatic productions.

As with Wagner, moreover, Strauss's mastery of orchestral resources was such that an extraordinarily high percentage of his operatic writing 'travels' readily. That is to say, it is heard as often out of context as it is in the purlieu for which it was conceived. And one surmises that both of these composers would have been annoyed by the cavil at 'bleeding chunks' of excerpts if it had meant less circulation for their music; neither of them ever harkened to puristic prattle when the law of supply and demand was operating in their favor. Wagner obligingly provided 'concert endings' for various of his preludes; and Strauss went much further than that, of which more directly.

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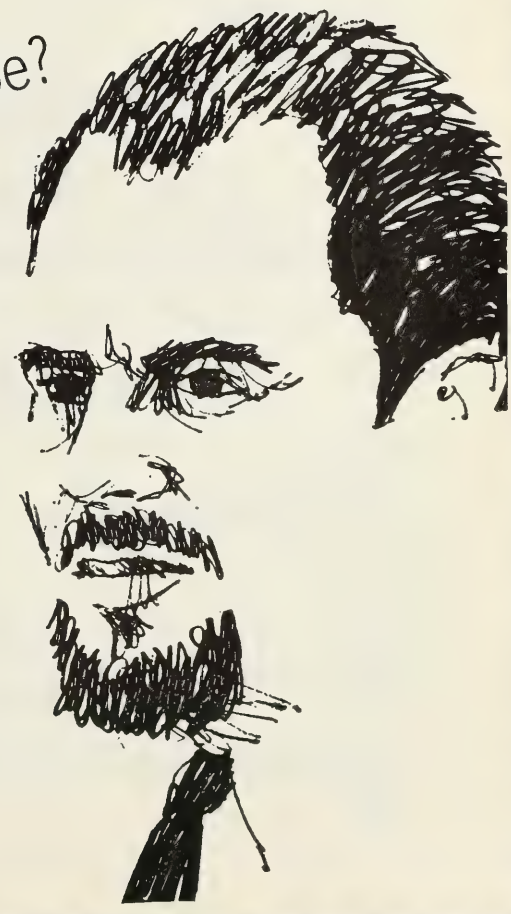


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How come all the music-lovers are reading The Globe these days?

Critic Michael Steinberg, maybe?



'Next time I shall write a Mozart opera', Strauss is reported to have said after the première of *Salome* (1905) and again after the première of *Elektra* (1909). No doubt he meant it the first time, but not until the second time had he found a librettist with whom he could do the job. By the end of the following year he and Hugo von Hofmannsthal had done it: *Der Rosenkavalier,* the fifth and in many respects the finest of this composer's notable contributions to the lyric stage.

It has been suggested that *Der Rosenkavalier* is only 'rouged and lipsticked' Mozart, that the latter's 'small genuine diamonds' were synthesized by Strauss into 'large rhinestones'. But the truth is there can be no reasonable comparison at this level of discourse. Mozart's librettist, Lorenzo da Ponte, simply did not have the literary wherewithal to strew his texts with infinite subtle ironies. By contrast, Hofmannsthal was a genius every bit the equal of Strauss; so that their collaboration was unique in its parity and, happily, in its integration of their respective abilities. In consequence, *Der Rosenkavalier* shows a singleness of artistic purpose without parallel among masterworks of tandem authorship – which category of course includes virtually all opera.

As to genre, *Der Rosenkavalier* might be described as the apotheosis of musical comedy, subsuming high and low varieties. Its music can be apprehended and its delights made manifest without a précis of the plot, but for some listeners the following may help to bring out certain of the artfully blended savories:

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The lovely Marschallin von Werdenberg, an 'over-twenty-nine' beauty in the court of Maria Theresa, is the central figure. She faces middle age without hysteria, but not without nostalgia. Octavian, a handsome young man, falls in love with her (or so he thinks). She returns his affection temperately, as if aware of the inevitable outcome but reluctant to dispel the flattering fantasy.

Contrapuntally, as it were, the dramatic line limns the darkening twilight of the Baron Ochs, a rake who is older than he knows. This archetypal has-been is engaged to the willowy Sophie von Faninal, but when he calls upon the Marschallin to arrange for the appointment of a Knight of the Rose — the *Rosenkavalier,* whose honorary function it is to carry the symbolic silver flower to a fiancée — the aging swain is not above making a play for her maid.

What he does not know is that the maid is not the maid at all, but Octavian in disguise. Skillfully, but not without difficulty, 'she' eludes him. Chosen to make the fated presentation, Octavian (now as Octavian again) himself proceeds to fall in love with Sophie. The wise Marschallin understands, and if she suffers she is careful to hide her hurt from Octavian. For his part, he decides to reassume the role of the maid with a view to showing up Ochs. He succeeds easily, and Sophie's father is glad to approve the transfer of his daughter's hand to Octavian.

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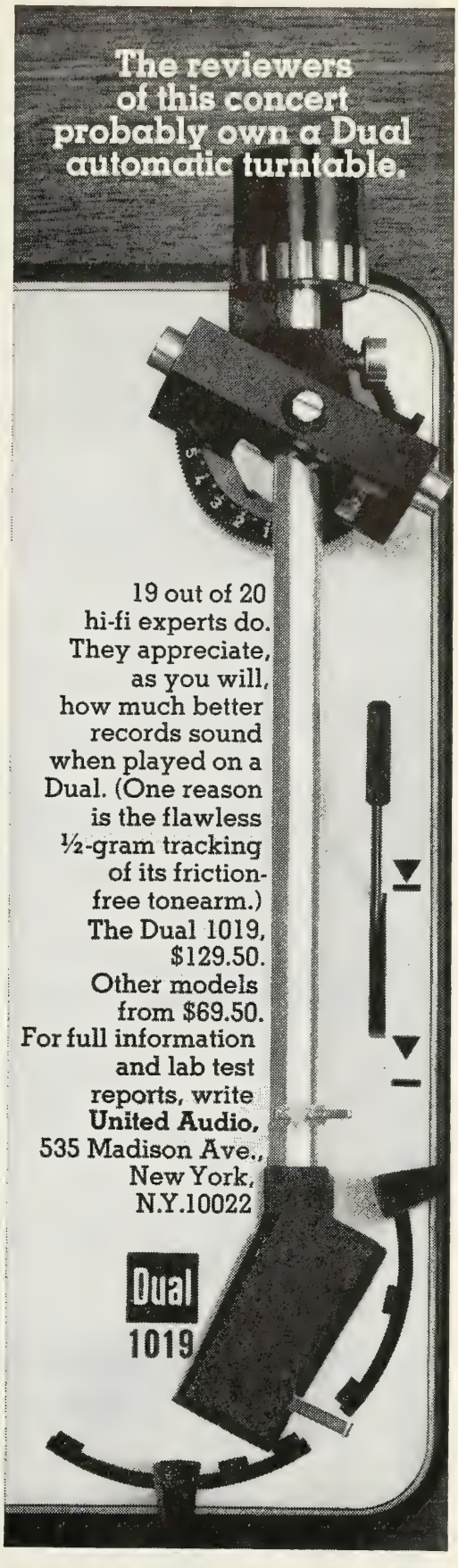
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Then the focus is once more upon the Marschallin, whose smile is not entirely happy as she relinquishes her last claims on Octavian. In the final scene she leaves them in a tender embrace. After this, all withdraw, the lights dim, the music subsides, and a servant tiptoes in to pick up Sophie's handkerchief as the curtain falls.

This kind of summary does not, could not, convey more than a superficial sense of *Der Rosenkavalier*. Aside from the complex *Gestalt* of the time and place (Vienna, *c.* 1745), there is the timeless – one might say Mozartian? – psychological perfection of the principals. Octavian may be only seventeen, but he is by no means a cardboard character. Ochs is much, much more than a dirty old man. And the Marschallin comes close to representing the quintessence of womankind. But these are generalities that each listener must bring into meaningful focus for himself. Suffice it to say that Hofmannsthal's libretto is itself a masterpiece.

Musically, *Der Rosenkavalier* is busy beyond description. Alfred Schattmann's collation of the themes discloses no fewer than one hundred and eighteen! This notwithstanding, the score has demonstrated an incredible resilience over the years. Thanks to the composer's cupidity it has been subjected to brutalizing by hack arrangers virtually

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from the day it was published. Strauss was a musical genius, yes; but in his relentless pursuit of profits he would have embarrassed many a free-wheeling partisan of private enterprise. At one time, for example, the house of Chappell offered forty-four separate listings of this or that tidbit from *Der Rosenkavalier* arranged for solo piano, piano four-hands, two pianos, violin unaccompanied and with piano, mandolin, two mandolins (!), salon orchestra, brass band, and just about every other conceivable combination of instruments. Strauss even recorded an egregious medley (not even of his own devising) on a pianola roll. In the middle 1920s he allowed Otto Singer and Karl Alwyn to overhaul the score willy-nilly for a film version. In the spring of 1926 he recorded excerpts from *their* arrangement! And so it went.

Only in 1944, finally, did the composer get around to preparing his own concert abridgment of *Der Rosenkavalier*. And it is not irrelevant to the present performances to note that the London Philharmonic première of the official *Erste Walzerfolge* ('First Waltz Sequence') was entrusted to a young conductor named Erich Leinsdorf.

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Notes from the Music Director – Erich Leinsdorf

In some sketches for an unfinished essay on the artist, Goethe wrote a sentence which is a favorite of mine, because it hits the mark so accurately: 'Artists, especially actors and musicians, live by the applause of the crowd.' And indeed it gives color to our work, that applause. It may carry us only for a few hours, or into the next day; we have to hear it again to believe it, to get it into our blood stream, into our nervous system. Do not get the idea that we professionals greet the reception that you give us with jaded ears, with indifference; anyone who pretends indifference to the warmth and attachment of the public is just not being honest.

Two of the problems which face the musician today hardly troubled his predecessor of fifty years ago: he often has to perform in this electronic age with no audience present; and he has to know an incredibly varied amount of music, written in many different styles.

Symphony Hall will be closed to the public next week, curtains will be draped round the auditorium, cables will wind out from the Ancient Instrument Room to the stage, and microphones will tower rather like ugly metal trees over the orchestra. For six days we shall be making records, some of music from the regular orchestral repertoire, some of concertos with our friends Artur Rubinstein and Itzhak Perlman.

Already this season we have spent several days recording, generally on the Monday of weeks when we can begin our regular rehearsals a day late. One of our chief difficulties here is that our audience consists of microphones, a situation Goethe could not foresee. It is of course harder to perform without you our audience.

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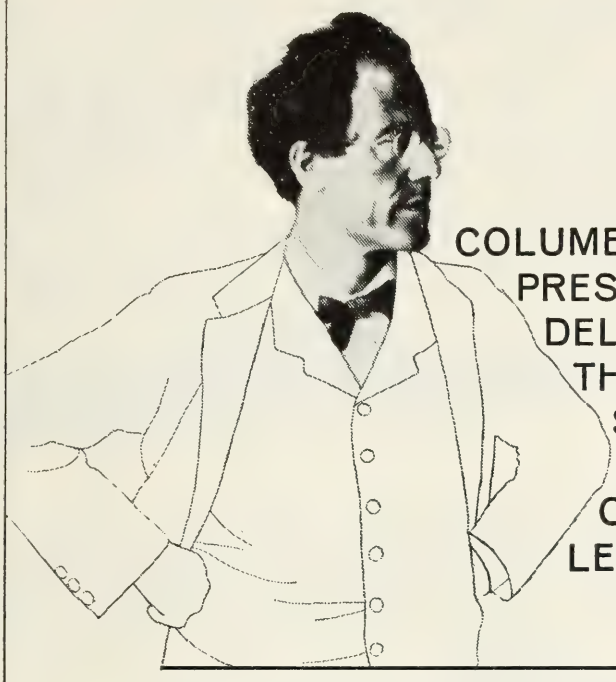
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Obviously for our concert audiences we have played a great quantity of music in these past three months, and this problem of quantity is one that concerns and, I am sure, troubles many people in our world, particularly those responsible for quality and standards. One of my first endeavors when I map out the season's programs is to vary the menu sufficiently to avoid the kind of mental fatigue that sets in if we repeat the same piece too often. Turkey may be delicious two or three times a year, but you would tire of it quickly enough if you had to eat it more often. So we do not play the extremely rich and taxing Great C major Symphony of Schubert more than a few times. The same applies to the *Pathétique* of Tchaikovsky. In general I try to avoid the too frequent appearance of pieces we might call the classical 'Hit Parade'. They must not be stale for us or for you, or none of us can come to them with the freshness of approach essential for fine readings and genuine enjoyment of the familiar masterpieces. It is not that familiarity breeds contempt in this instance, but that overfamiliarity can breed overconfidence.

'We played it three times last week', we may say to ourselves, 'four times the week before; now we can play it in our sleep'. Dangerous thinking, for it is so easy to lose the excitement, the emotional freshness which must always be there. So we must make the familiar rare for all our sakes. I call it 'the spacing of the Hit Parade' because the small number of masterpieces which we all love so dearly is not becoming any larger. Indeed — and this may strike you as strange — we discover that some of the 'immortal' pieces of yesterday do pass away. One picks up one of the old favorites sometimes, and discovers that its day is gone. Of course, works like Beethoven's Fifth Symphony, Schumann's Second and Tchaikovsky's Fifth have a lot of life yet. But look back at the Hit Parade of twenty-five or thirty years ago; look at your old programs and you will find that pieces which were as often played as the Tchaikovsky and Brahms masterpieces show a curious decline in appearance; some indeed have disappeared. There is no enormous significance in this: nobody is going to announce 'the positively last appearance of the *Capriccio espagnol*' as if it were some



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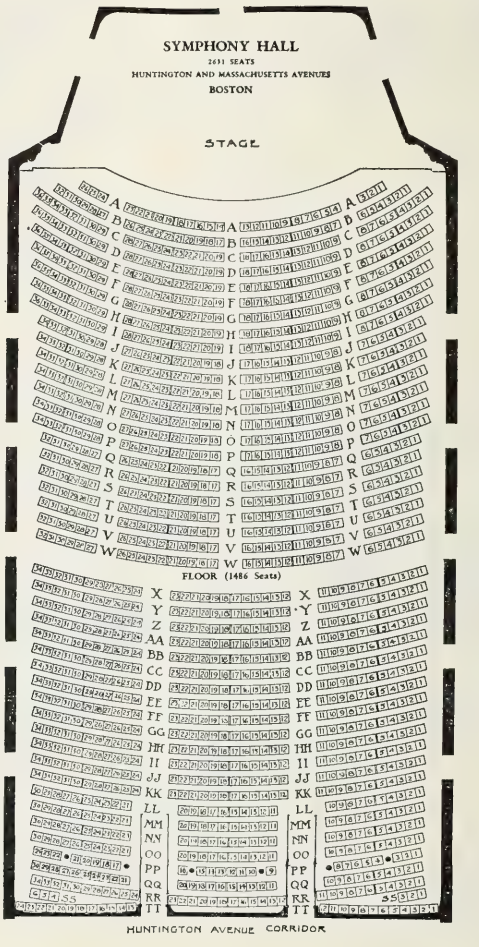
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retiring actress. But I could list a goodly number of masterpieces whose musical joints are starting to creak. They are usually works with a 'period quality', and when our own feeling and awareness for the period has disappeared, the work itself dies. Just think, by the way, of the more dramatically fluctuating tastes in the world of the plastic arts.

There are not so very many scores that we can say with any confidence really supersede fashion and period: a B minor Mass or an Eroica Symphony do not happen in every generation. Furthermore, we have to contend with the great cultural divide, which dates back roughly to the end of the first World War, a divide whose magnitude even today is not yet appreciated. It is most striking that the public still finds it very hard fully to accept any music written since that time. This is an emotional rejection, and while critics and cognoscenti may assure you that there are many significant and important scores written since 1918, their importance and significance is not often reflected in the applause which the artist needs. The gulf grows wider between the contemporary composer and the large musical public, about which there is much to say.

But I shall leave this vexing problem, about which I think a great deal, until the New Year. Meanwhile I hope that you will enjoy today's program with its lighthearted second half, and I wish you all, on behalf of the whole Orchestra, a Merry Christmas.





Exhibition

The pictures currently on view in Symphony Hall are loaned from the Shore Galleries, which were founded in 1946 in Provincetown. Six years later the Galleries were moved to Boston. As well as specializing in American work of the nineteenth and early twentieth centuries, the Shore Galleries act as agents for several contemporary artists in the New England area.

Recent recordings by the Orchestra

Many subscribers like to make gifts of recordings by the Orchestra to their friends and relatives, especially at this time of year. The following is a list of the most recently issued records which should prove useful to people who are worried lest they duplicate records already in their friends' collections: Beethoven – Symphony no. 7; Mahler – Symphony no. 3 with Shirley Verrett and the New England Conservatory Chorus; Violin Concertos by Sibelius and Prokofiev with Itzhak Perlman; Tchaikovsky – Piano Concerto no. 1 with Misha Dichter; Brahms – Symphony no. 3.

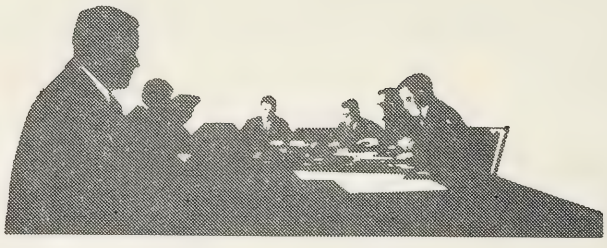
Other records which have been most popular include the last three piano concertos of Beethoven with Artur Rubinstein; the Bartók Concerto for Orchestra; the Violin Concertos by Bartók and Stravinsky with Joseph Silverstein; the Fifth Symphony of Mahler; the Fifth and Sixth Symphonies of Prokofiev; and, for subscribers with a taste for the contemporary, music of Irving Fine; and the Seven Studies on Themes of Paul Klee by Gunther Schuller, coupled with Stravinsky's Agon.

Subscribers' Exhibition

The annual exhibition of paintings by Friends, subscribers and members of the Boston Symphony Orchestra will take place from January 12 to January 27.

Paintings must be brought to Symphony Hall on Monday January 8 and Tuesday January 9. Application blanks may be obtained at the Friends' Office, or at the Box Office on the evenings of concerts. It is essential that applications be submitted during the week before January 8.

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FUTURE PROGRAMS

Eleventh Program

Friday afternoon December 29 at 2 o'clock
Saturday evening December 30 at 8.30

ERICH LEINSDORF conductor

TELEMANN	Concerto in A major for flute and violin JAMES PAPPOUTSAKIS, ALFRED KRIPS
BACH	Cantata no. 35 'Geist und Seele wird verwirret' BEVERLY WOLFF
HANDEL	Suite from 'The Water Music'

The Orchestra will be recording for RCA Victor during the coming week, so that the next concerts in this series will be in two weeks' time. The program is devoted entirely to music of the Baroque period. Although recordings of Baroque music have appeared in great profusion in recent years (indeed Telemann is almost as well represented in the catalogues as Tchaikovsky), live performances are much rarer. Telemann was one of the most prolific composers of all time (he wrote forty-four settings of the Passion alone, with an output of other forms of music to match), and his concerto for flute and violin is a charming piece. 'It is a great pleasure to me', says Erich Leinsdorf, 'to present great artists like James Pappoutsakis and Alfred Krips as soloists from among our talented associate principals.'

Beverly Wolff, one of America's very talented young singers, who has sung on many occasions with the Orchestra, will be soloist in the Bach Cantata. The movements from Handel's *Water Music* are taken from the first two of the three original suites, and will be performed exactly as Handel wrote them rather than in the more familiar arrangements.

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

Twelfth Program

Friday afternoon January 5 at 2 o'clock
Saturday evening January 6 at 8.30

ERICH LEINSDORF conductor

HAYDN	Symphony no. 24 in D major
PETRASSI	Partita for orchestra
MENDELSSOHN	Symphony no. 3 in A minor 'Scottish'

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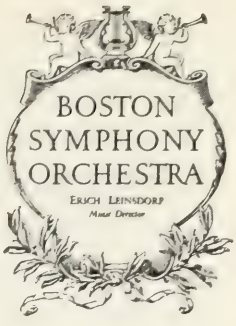
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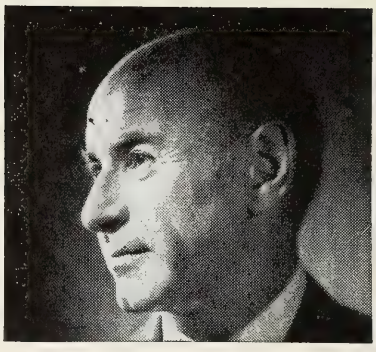
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DAHL	Duo Concertante for flute and percussion
MOZART	Divertimento in E flat K. 563

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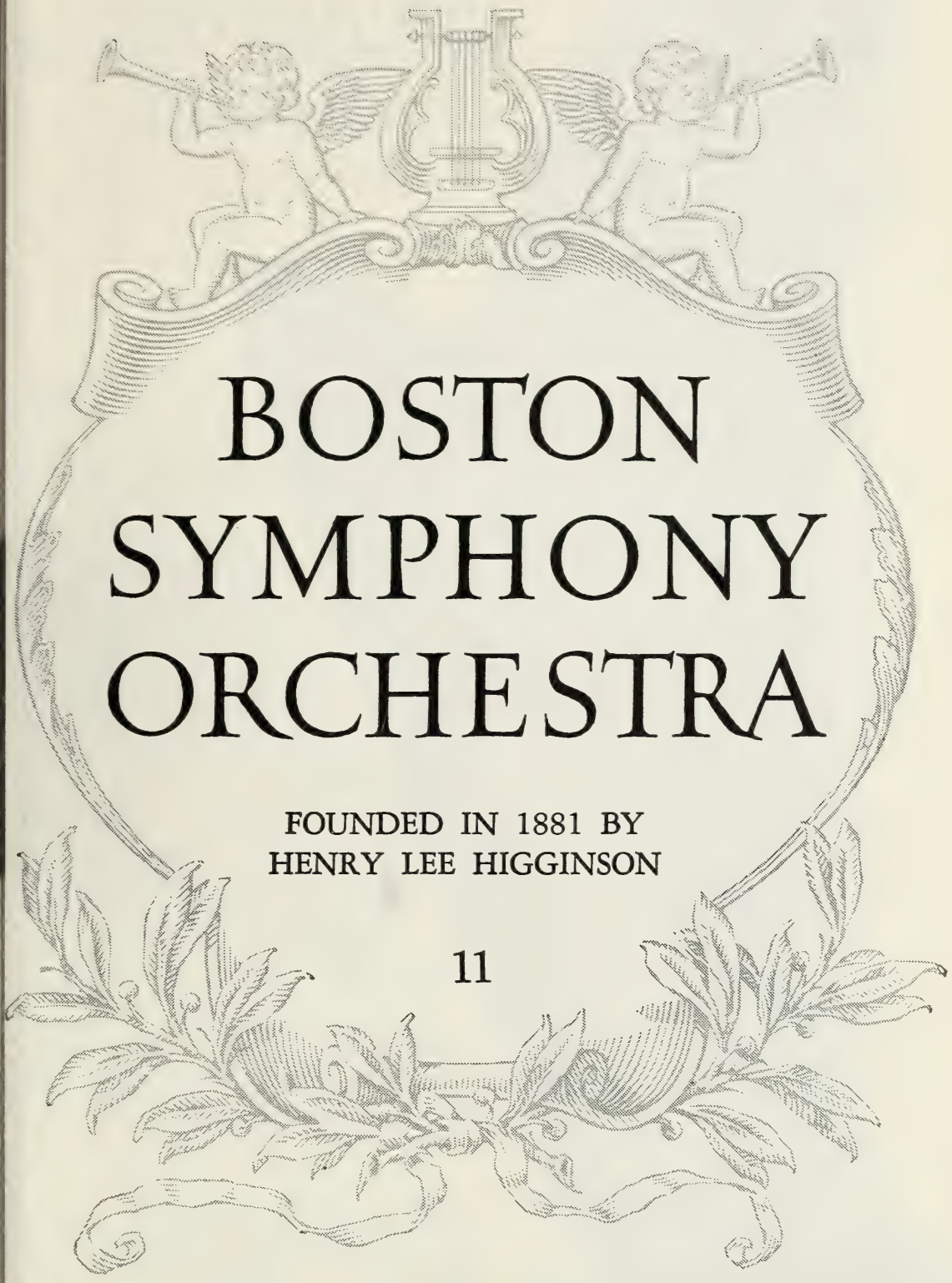


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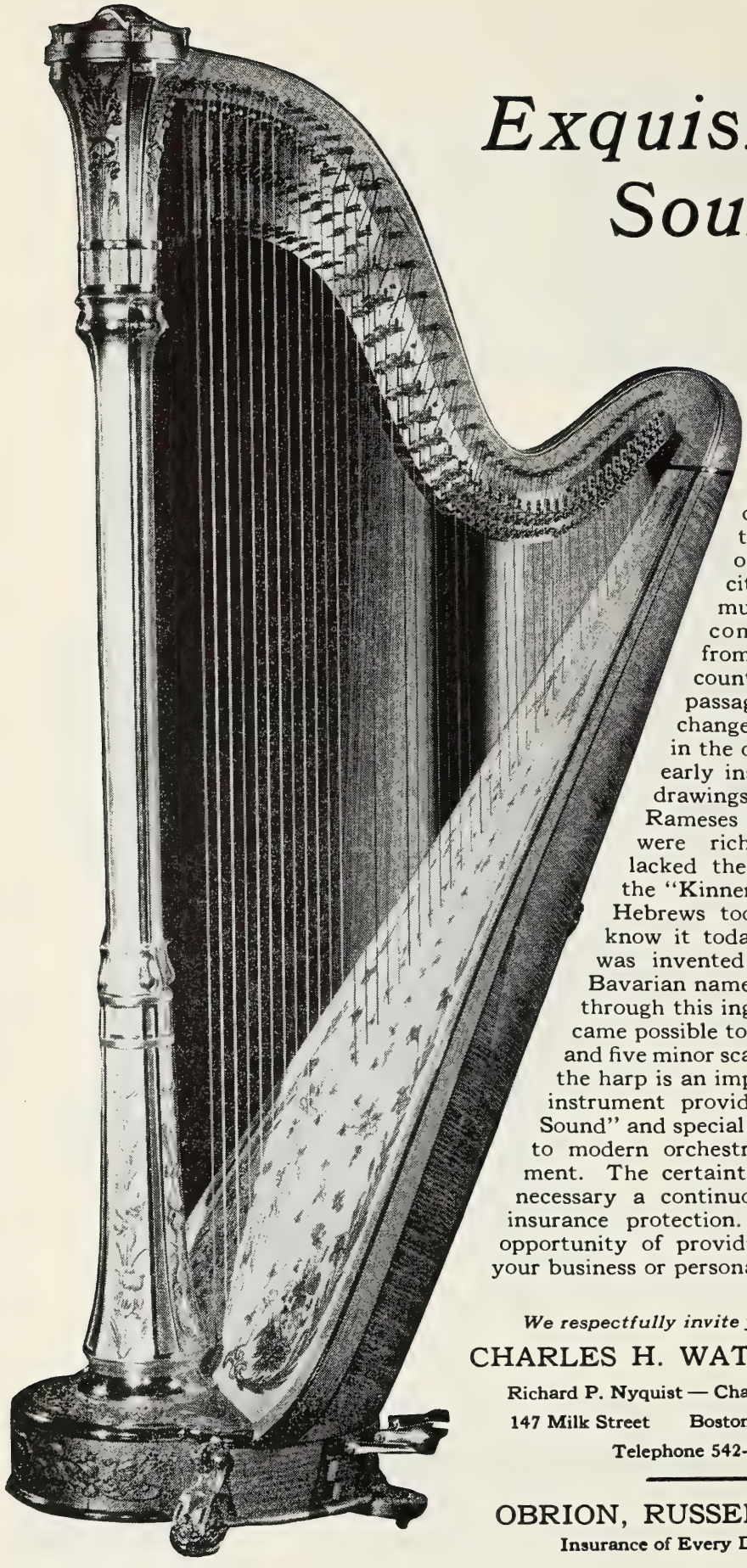


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TELEMANN Concerto in A major for flute and violin
Largo
Allegro
Gratioso
Allegro
JAMES PAPPOUTSAKIS flute
ALFRED KRIPS violin

First performance by the Boston Symphony Orchestra

BACH Cantata no. 35 'Geist und Seele wird verwirret' for contralto and orchestra with organ obbligato
BEVERLY WOLFF contralto

First performance by the Boston Symphony Orchestra

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Ouverture [Largo-Allegro]
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[Allegro] – Andante – [Allegro]
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Hornpipe
[Allegro]
[Allegro]
Alla hornpipe

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Program Notes

by Stanley Sadie

GEORG PHILIPP TELEMANN

Concerto in A major for flute and violin

Telemann was born at Magdeburg, Germany on March 14 1681, and died at Hamburg on June 25 1767. The Concerto was published in 1733.
The instrumentation: strings with harpsichord continuo.

Georg Philipp Telemann, whose bicentenary fell in June 1967, was a close contemporary of Bach and Handel. He was also the most famous German composer of his day: his reputation far eclipsed Bach's, and at least in his native country surpassed Handel's. Born at Magdeburg, he studied science and languages at Leipzig University and obtained his first musical appointment as organist in Leipzig. After various other appointments he settled in Hamburg as the city's director of music and organist of the five main churches there.

Few composers have equalled his output, either for sheer mass or for variety. He wrote many operas, a vast amount of sacred music, and no less prodigious a quantity of instrumental works. It scarcely needs to be remarked that a composer of such enormous output had an extremely fluent, even facile, technique. Handel is said to have commented that Telemann could write an eight-part fugue as easily as most people could write a letter. Critics have been inclined to take Telemann to task for the lack of profundity in his music. But Telemann was a true child of his time: he saw the composer's function as that of a craftsman as well as an artist, whose duty was to produce well finished and agreeable music to satisfy the musical appetites of his employers and of contemporary audiences. In this he triumphantly succeeded, as Bach and Handel frequently did not; and if we realize that Bach and Handel were the greater men, whose music has more to say to us today, we must at least remember that none of the three wrote with an eye to posterity, and that Telemann is not to be blamed for succeeding in what he, and most other composers, attempted to do.

Today's concerto comes from Set I of his *Musique de Table* (or *Tafelmusik),* one of his major instrumental works, published in 1733. Like Handel's *Water Music* or Mozart's divertimentos, it was intended as a background to other activities (not necessarily involving eating, as the title implies). The whole of the *Musique de Table* at a single sitting would be as indigestible as the meal it could accompany, for its three sets (or *Productions)* each comprise about one-and-a-half hours of music, each arranged along the same plan: overture and dance suite; quartet; concerto; trio; solo sonata; conclusion. The plan of the

---

Stanley Sadie is a leading figure among London's music critics. Editor of The Musical Times, *he is on the music staff of* The Times *and the reviewing panel of* The Gramophone, *and is a frequent broadcaster for the British Broadcasting Corporation. His books include critical studies of Mozart and Handel, a volume on Beethoven for children, and (with Arthur Jacobs) 'Great Operas in Synopsis'.*

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work enabled him to use a variety of musical styles – tuneful and pictorial French dances in the suites, a highly-wrought chamber music language in the trios and especially the quartets, a more Italianate manner in the concertos.

Telemann was particularly skilled at writing in different styles; but he also had a strong enough personality of his own to be easily recognizable whatever stylistic clothes he chose to wear. The flute and violin concerto could scarcely be mistaken for the work of an Italian contemporary like Vivaldi or Locatelli or Manfredini: it has four movements, starting with a slow one, a pattern long considered outmoded by the 1730s in Italy; and it lacks true Italian rhythmic momentum, though in compensation is richer in texture and more elaborately developed.

The opening Largo is particularly fully worked, with an important solo cello part carrying the solo material into the heart of the musical texture. There is plenty of rhythmic bustle, and a characteristic garrulity about the gay Allegro which follows; it is in three-part (or *da capo)* form, with a middle section in dialogue for the soloists with a light pizzicato accompaniment. In the main part of the movement there is again a prominent cello part, and in the Gratioso, a movement in the style of a siciliano, the three soloists have about equal importance. The sturdy finale, like the second movement, is in *da capo* form, the minor-key middle section led off by the cello.

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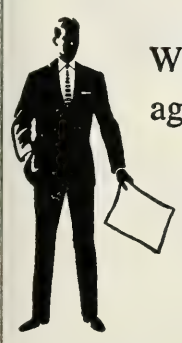
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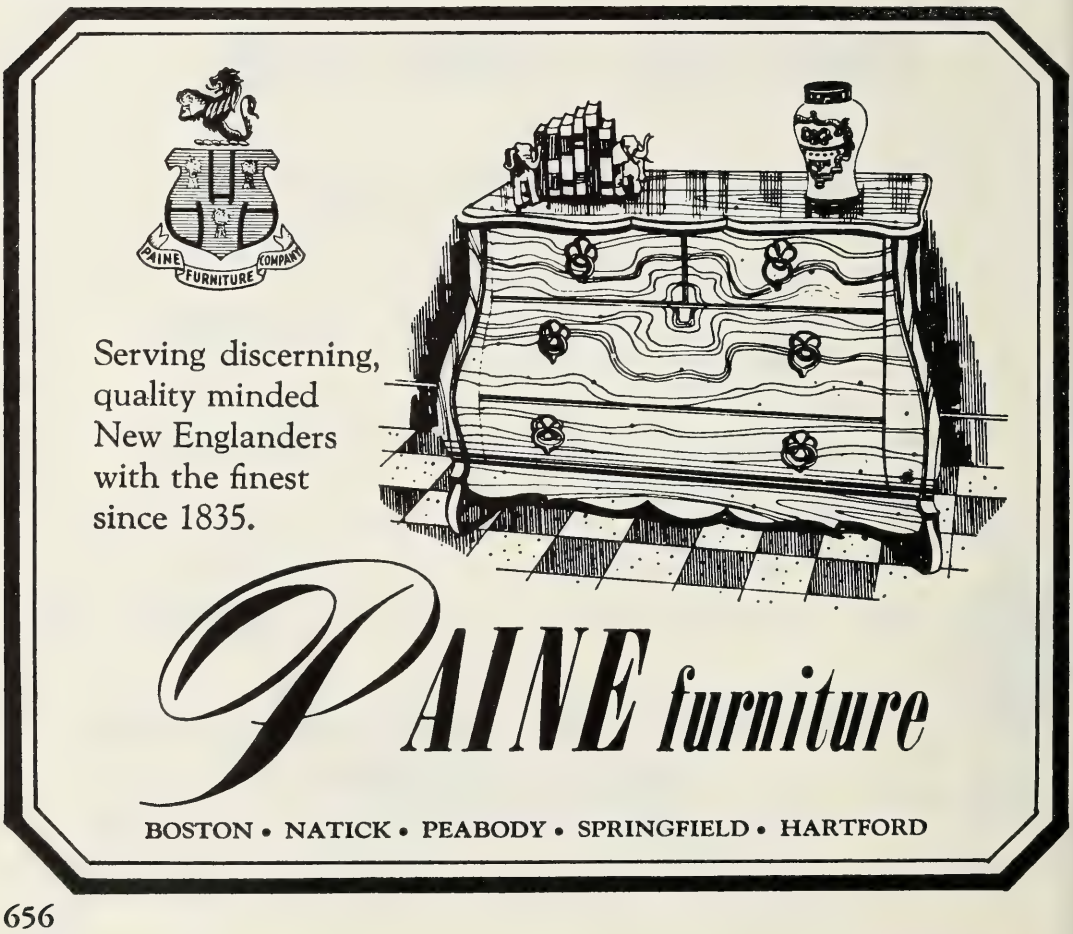
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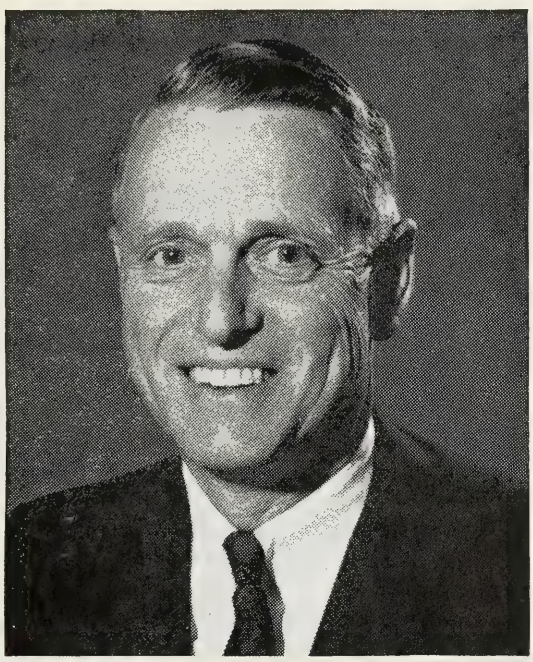
Cantata no. 35 'Geist und Seele wird verwirret' (Spirit and soul are put in turmoil)

Bach was born at Eisenach on March 21 1685, and died in Leipzig on July 28 1750. He composed the Cantata in 1726, and it was first performed on September 8 of that year.
The instrumentation: 2 oboes and english horn, bassoon, strings, harpsichord continuo and organ obbligato.

Until the last decade, the dating of Bach's cantatas has been largely a matter of intelligent guesswork. But it has now been shown that most of the guesswork wasn't quite intelligent enough. Two German scholars, Alfred Dürr and Georg von Dadelsen, have examined afresh the manuscripts and early copies: using evidence like the watermarks on the paper, the handwriting of Bach's original copyists, even the positioning of the stitch-holes from the original bindings, they have produced a new and definitive dating. It had long been assumed that, apart from the handful of church cantatas Bach composed in his early days at Mülhausen (1707–8) and particularly Weimar (1708–17), the rest were written over a period of many years while he was Cantor at St Thomas's in Leipzig (1723 to his death in 1750). What is now proved shows a totally different picture: nearly all the cantatas were written during a frenziedly busy spell in Bach's first few years at Leipzig. One complete cycle for the church year was composed in 1723–4, another in 1724–5 (most of Bach's cantatas built around chorales belong to that second cycle). In the 1725–6 year he at first performed at the Thomaskirche a lot of cantatas by his cousin, Johann Ludwig Bach, so his



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own third cycle is incomplete. Two more cycles followed in the next two years. Thereafter, with an ample reservoir of cantatas on which to draw in the execution of his routine duties, Bach was able virtually to abandon cantata composition.

No. 35 belongs to the third cycle. It was written for the 12th Sunday after Trinity, and had its first performance on September 8 1726. Several cantatas in this cycle are for solo voice – Nos 52 and 84 for soprano, 35, 169, and 170 for alto, 55 for tenor, 56 and 82 for bass. The other unusual feature of No. 35 is its solo organ part: normally the organ was used only in a supporting continuo role. Organ obbligati appear in other cantata movements of the third cycle, for example Nos 49 and 169.

But none of these was composed in the first place as a cantata movement. The movements in Nos 49 and 169 are more familiar in their other versions in the E major harpsichord concerto; most likely they were written originally as part of a violin concerto. Much the same goes for the two sinfonias of No. 35. Probably these two were originally the first and last movements of a violin concerto, and later of a harpsichord concerto. The first aria, 'Geist und Seele', must have formed the second movement (analogy with No. 169 implies as much): Bach added the vocal line – you will hear that it is thematically almost unrelated to the instrumental parts – and may have made other minor changes, possibly extending it. We cannot be certain about the exist-

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ence of a violin version, but we can about the harpsichord one, for at the foot of the manuscript of the G minor harpsichord concerto are to be found its first nine measures; the rest of the work has not survived. There have been attempts to reconstruct earlier versions – a violin one by G. Frotscher was given at Halle, east Germany, in 1951, a harpsichord one by Karl Geiringer and graduate students of the University of California, Santa Barbara, at the English Bach Festival, Oxford, in 1965.

The Gospel text for the 12th Sunday after Trinity is Mark vii. 3-37 – the story of Christ laying his hands on a man who stammered and was deaf, and healing him: in the text, the author of which is unknown, there is reference to deafness and dumbness before the wonders of God, to the performance of miracles, and in more general terms to the hands of Christ removing the miseries of man. The cantata divides into two sections: Sinfonia – Aria – Recitative – Aria; Sinfonia – Recitative – Aria. The first aria (mentioned above) is characterized by its extremely florid organ part with which the expressive, more sustained vocal line is contrasted. In the second the might and justice of God is praised, and this demands the more confident mood which is implied by the use of a major key and by the vigorous scale and arpeggio figuration in the organ. The cheerful C major triplets in the final aria likewise portray confidence in divine mercy.

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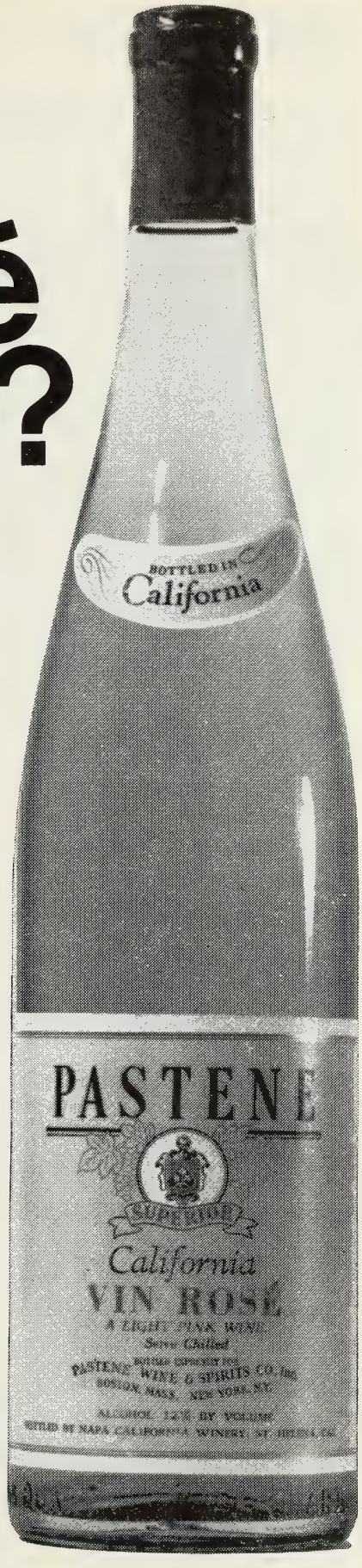
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PART ONE

SINFONIA

ARIA

Geist und Seele wird verwirret,
wenn sie dich, mein Gott, betracht;
Denn die Wunder, so sie kennet
und das Volk mit Jauchzen nennet,
hat sie taub und stumm gemacht.

Spirit and soul are put in turmoil when they look upon you, my God. The soul recognizes your miracles, which the people acclaim with jubilation, and it becomes deaf and dumb.

RECITATIVE

Ich wundre mich, denn Alles, was man sieht, muss uns Verwund'rung geben. Betracht' ich dich, du theurer Gottessohn, so flieht Vernunft, und auch Verstand davon. Du machst es eben, dass sonst ein Wunderwerk vor dir was Schlechtes ist. Du bist dem Namen, Thun und Amte nach erst wunderreich, dir ist kein Wunderding auf dieser Erde gleich. Den Tauben giebst du das Gehör, den Stummen ihre Sprache wieder; ja, was noch mehr, du öffnest auf ein Wort die blinden Augenlieder. Dies, dies sind Wunderwerke, und ihre Stärke ist auch der Engel Chor nicht mächtig auszusprechen.

I am full of amazement, for everything that Man looks on must astonish us. I look upon you, dear Son of God, and reason and understanding flee away: you work in such a way that a miracle of your making seems to be a thing of evil. You only are full of miracles in name, in deed and in office; in comparison to you there is no miraculous thing on the earth. To the deaf you restore hearing and to the dumb speech. And further, with one word you open the eyes of the blind. These, these are miracles, and the choir of the angels has not strength enough to proclaim their power.

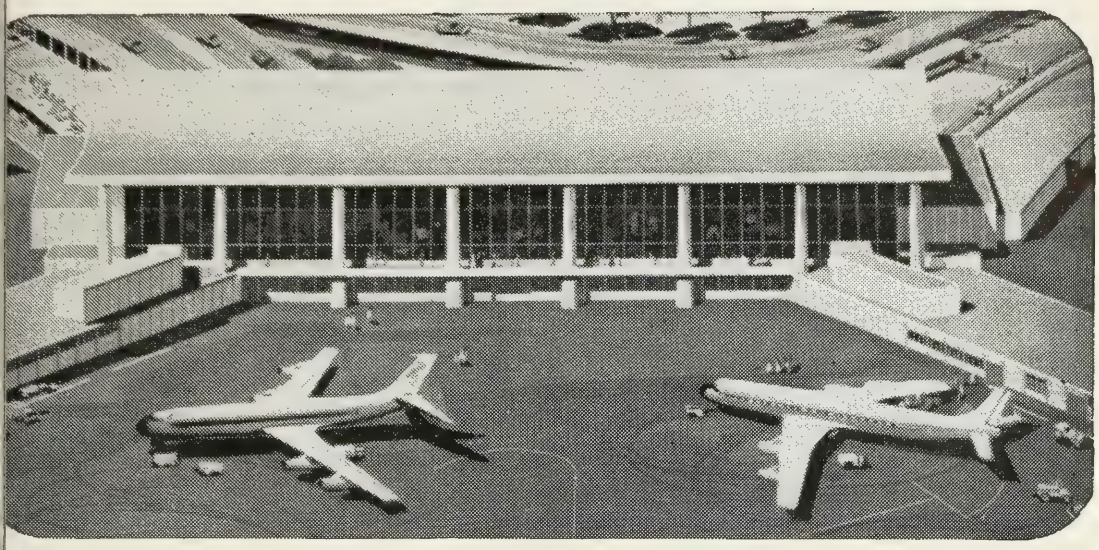
ARIA

Gott hat Alles wohl gemacht!
seine Liebe, seine Treu' wird uns alle Tage neu.
Wenn uns Angst und Kummer drücket,
hat er reichen Trost geschicket;
weil er täglich für uns wacht:
Gott hat Alles wohl gemacht!

God has created all things well. His love for us renews itself each day. If fear and trouble oppress us, he has sent ample consolation; for every day he guards over us. God has created all things well.

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PART TWO

SINFONIA

RECITATIVE

Ach, starker Gott, lass mich doch dieses stets bedenken, so kann ich dich vergnügt in meine Seele senken. Lass mir dein süsses Hephata das ganz verstockte Herz erweichen; ach! lege nur den Gnadenfinger in die Ohren, sonst bin ich gleich verloren. Rühr' auch das Zungenband mit deiner starken Hand, damit ich diese Wunderzeichen in heil'ger Andacht preise, und mich als Kind und Erb' erweise.

Oh mighty God, let me always think on this; so can I embrace you to my soul. Let your sweet breath soften my stubborn heart; place your finger of grace in my ears, otherwise I am immediately lost. Break the bonds which hold my tongue with your strong hand, so that I may praise your miracles by holy devotions and prove myself your child and heir.

ARIA

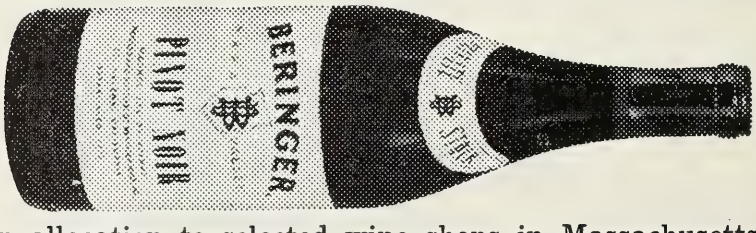
Ich wünsche mir bei Gott zu leben,
ach! wäre doch die Zeit schon da,
ein fröhliches Halleluja
mit allen Engeln anzuheben.
Mein liebster Jesu, löse doch
das jammerreiche Schmerzensjoch,
und lass mich bald in deinen Händen
mein martervolles Leben enden.

Would that I might live with God. If only the time were already come to raise a jubilant Halleluja with all the angels. My dearest Jesus, relieve the troublesome yoke of my pain, let my life of misery soon be ended, and let me be received into your hands.

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GEORG FRIEDRICH HANDEL
Suite from 'The Water Music'

Handel was born in Halle on February 23 1685, and died in London on April 14 1759.
Handel's original instrumentation: 2 oboes, bassoon, 2 horns, 2 trumpets, harpsichord continuo and strings.

The dust of two-and-a-half centuries has obscured, probably forever, the true facts of the origins of Handel's *Water Music*. The most popular story is the earliest one, coming from the Reverend John Mainwaring, Handel's first biographer, writing in 1760: it tells that the work was first performed on the River Thames in 1715, and that King George I, finding himself serenaded from a neighbouring barge, promptly forgave Handel his truancy (it will be remembered that Handel had been court composer at Hanover, where George I was Elector, and had long overstayed his leave of absence). Like most Handelian anecdotes, this one is doubtful, at best. For one thing, there is another almost equally plausible story about the reconciliation: that it was brought about by the famous violinist and composer Francesco Geminiani who, when asked to play to George I, refused unless Handel could accompany him, as no-one else could follow his temperamental playing.

More to the point, perhaps, is that probably no reconciliation was needed anyway. Before the water-party could have happened, George I

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had heard Handel's music at the opera house and in the Chapel Royal; there is not a shred of real evidence that ill-will ever existed. Still, it remains possible that the *Water Music,* or at least some of it, was heard at a royal river party on August 22 1715, when the King and his party sailed from Whitehall to Limehouse, and were regaled with music on the return journey; versions of a few of the movements existed by then. What is certainly true is that it was heard on such an occasion two years later. The event was reported as follows in the *Daily Courant* of July 19 1717:

> On Wednesday [July 17] Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Musick, which lasted till 2; after which his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed.

This information is supplemented by a report of the event from the Prussian Resident in London, Frederic Bonet, who mentions that

> . . . Next to the King's barge was that of the musicians, about 50 in number, who played on all kinds of instruments, to wit trumpets, horns, hautboys, bassoons, German [*i.e.* transverse] flutes, French flutes [*i.e.* recorders], violins and basses; but there were no singers. The music had been composed specially by the famous Handel, a native of Halle, and His Majesty's principal Court Composer.



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The river party was arranged by Baron Kielmansegge, an important court official who had known Handel since before he left Italy, and whose wife (one of the king's mistresses — the Duchess of Bolton was another) organized the supper and was present on the royal barge.

It is unlikely ever to be known which pieces were played on this occasion, or indeed any other (there was a royal river party in 1736, for which Handel may also have composed music). Handel's own manuscript scores do not survive, and the *Water Music* was not published in anything like complete form until the 1730s: at that time various versions appeared in print, giving different selections of movements; some were in keyboard arrangements, and some also included movements of doubtful authenticity. One point emerges clearly from a study of this material and the two manuscript scores in the writing of Handel's amanuensis: that the pieces fall into three distinct groups, each of them unified both by key (always a significant factor in music of this period) and by instrumentation. The Suite in F is the longest, and includes horns as well as woodwind and strings; that in G is the shortest and the lightest in texture, with its use of flutes and recorders; and the one in D, with trumpets, is probably the most splendid — it has points of resemblance to the kind of suite written by French composers to entertain their king during his festivities at Versailles. It might not be too fanciful to suggest that the Suite in G, having the qualities more of indoor than outdoor music, was intended primarily to amuse George I over his supper, while those in F and D were designed for the journey upstream to Chelsea and downstream back to Westminster respectively — though how Thameside residents may have reacted to trumpets at three in the morning we can only conjecture.

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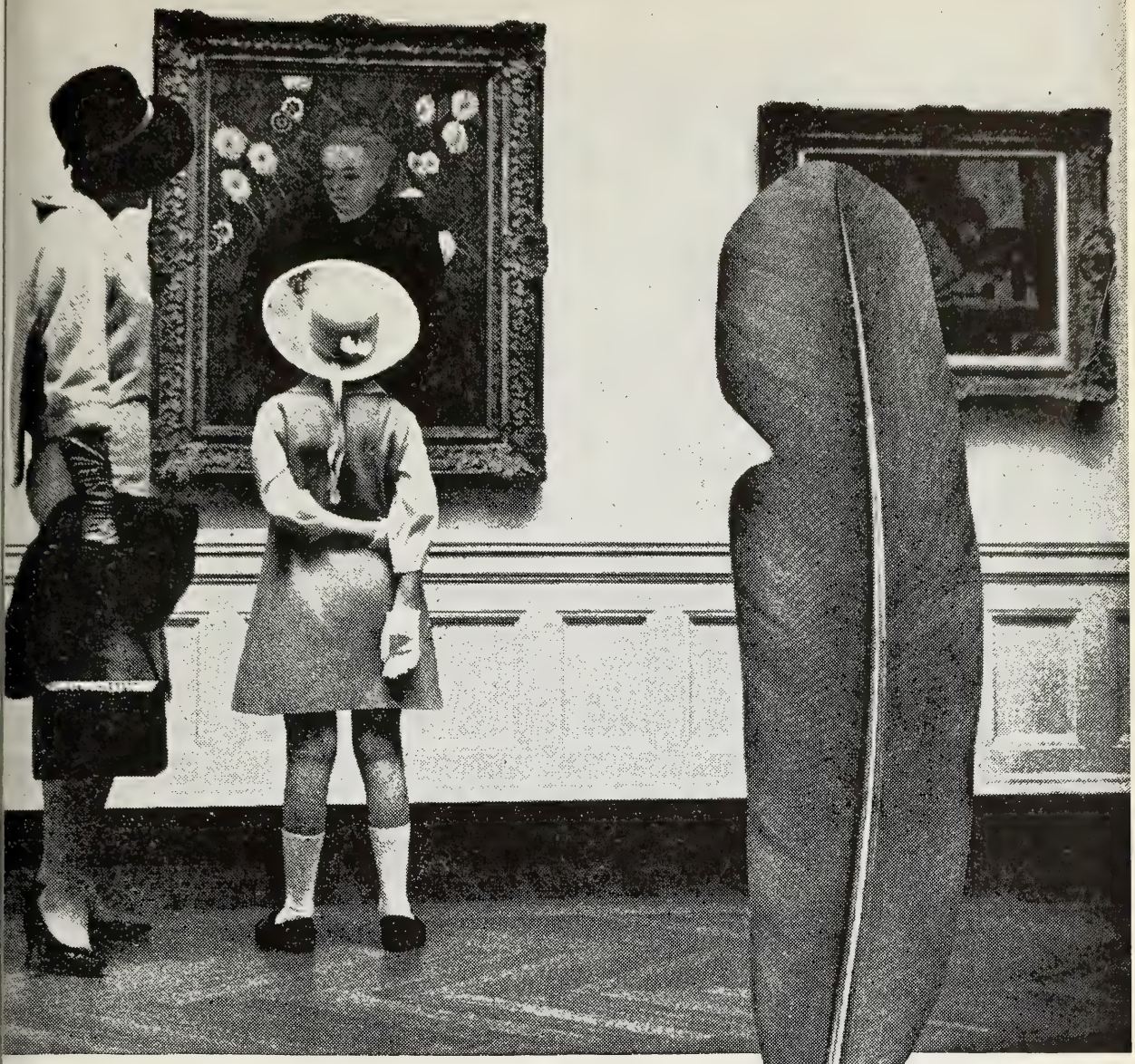
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The Suite in F, scored for oboes, bassoon, horns and strings (a continuo harpsichord may also have been present on the barge), begins with a French overture. After a recitative-like oboe solo, which Erich Leinsdorf has especially realized for this performance, there comes a fanfare-like movement whose horn writing must have sounded particularly fine across the water; this movement has a slower middle section in D minor incorporating dialogues between woodwind and strings. The Suite continues with a vigorous fast movement in triple time, omitted in today's performance. Then comes the famous air. The sturdy minuet which follows is led off by the horns; its minor-key trio is unusually scored, with two melodies of equal importance – one in the first violins, the other in the middle strings and bassoon. The suite ends with a bourrée and hornpipe, each directed to be played three times over with varying instrumentation.

The next movement is in D minor; its proper place in the *Water Music* is hard to determine, either from its position in the early versions (which varies) or from its key, which qualifies it equally to stand with the movements in F or those in D. It is a concerto-style movement, led off by the woodwind, and has a lot of dialogue between wind and strings. Then on to the more pompous D major movements: first a fanfare-like piece with trumpets (particularly popular in eighteenth-century London – there was a keyboard version published and many times reprinted as 'Mr Handel's Water Piece'!); then a noble Alla Hornpipe, the movement used by Sir Hamilton Harty to end his famous, but orchestrally prettified, *Water Music Suite.*

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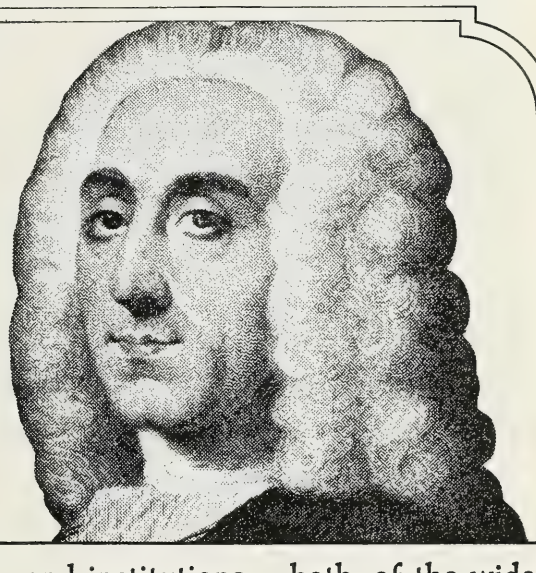
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The chamber organ

by Fritz Noack

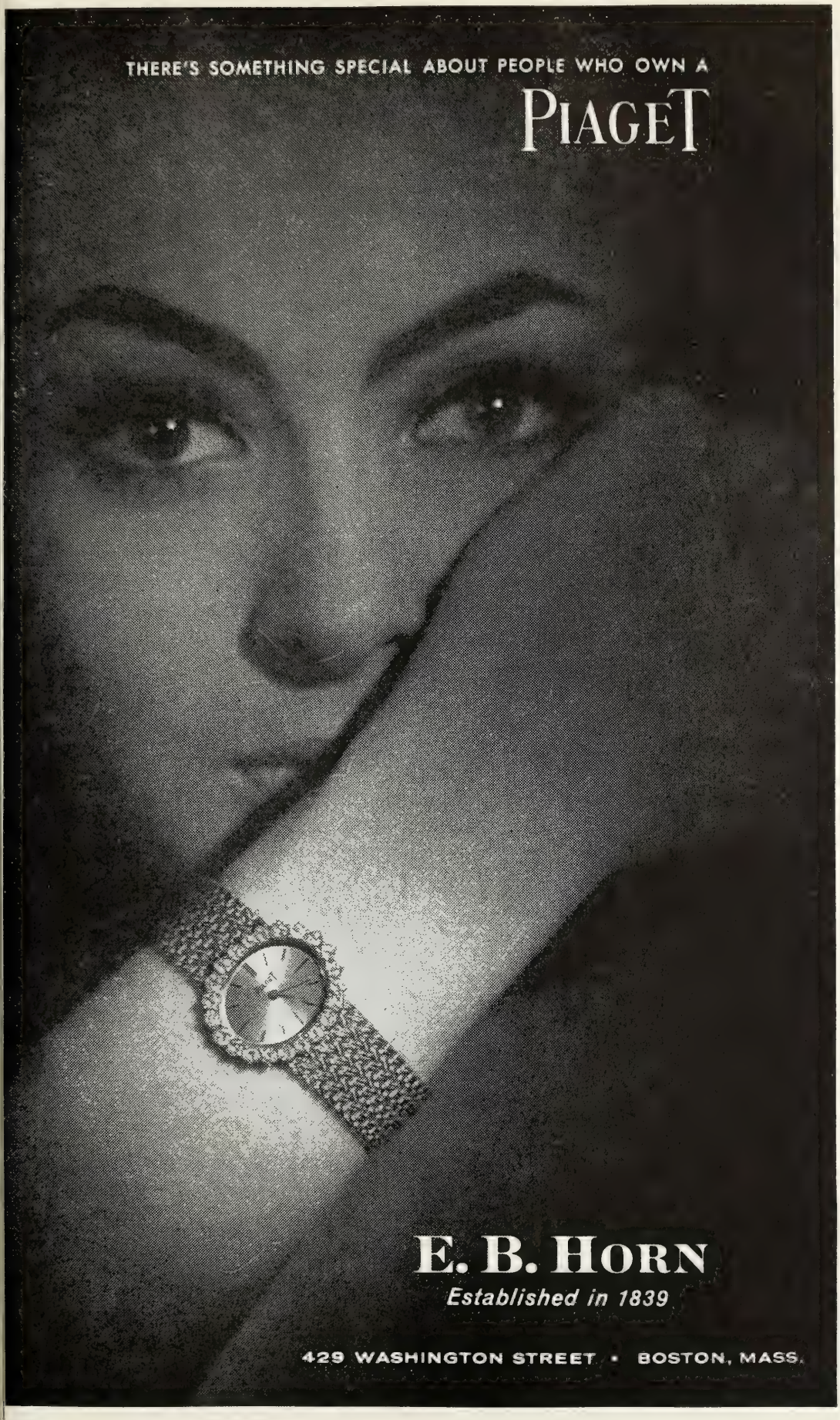
In these performances of J. S. Bach's Cantata no. 35 the thorough bass will be realized not only by a harpsichord but also by a small organ, which also in this particular work has an independent obbligato part. While we have in recent years become accustomed to the presence of a harpsichord where Baroque music is being performed, such a small organ placed amidst the other instruments is still a much less common sight. This 'Positiv Organ' – or we might use the less correct but more amiable term 'Chamber Organ' – used however to be a regular member of the group of instruments playing the thorough bass in the music of the seventeenth and eighteenth century. While it probably was used more in sacred music, it was certainly not limited to that. Monteverdi calls for one in his opera orchestra, and – just to quote another sample of secular usage – King Christian IV of Denmark entertained his guests to the sounds of what until this day remains the fanciest chamber organ ever built.

I have been asked about the history and background of the chamber organ used here. Anticipating the future, I would like to open by saying that this is its last appearance in its present form. Not that I want to change its sound; I shall simply rebuild it completely to make it much more compact.

I remember arguments that I had some short fifteen years ago with my unusually competent high school music teacher, who then still made us play our Telemann and Vivaldi to the perfectly unsuitable accompaniment of a piano. Obviously a harpsichord was required not just for the sake of authenticity but simply to make this music sound digestible to alert ears.

It was during my training as an organ builder in Hamburg (Germany) that I was first involved in providing small organs for performances that supposedly were historically correct. Such groups as the 'Norddeutscher Singkreis' certainly did very fine work (some for the Archive Production of the Deutsche Grammophon Company), but their style – very much in the wake of the *Singbewegung* – aimed for a lightness and clarity most likely exceeding that wanted by the old masters. And so did the little organs we made. I personally became aware of these exaggerations first during that time by getting acquainted with some of the organs built by the great Arp Schnitger.

Fritz Noack, who made the chamber organ which is being used at today's performance, was born in Greisswald, Germany. At the age of ten he moved to München-Gladbach in the Rhineland. At high school there he studied violin and organized his own string group. Performing in church, he became interested in organ building and started professionally in 1953 with Rudolf v. Beckerath in Hamburg. After a short time with Klaus Becker, he moved to Boston where he worked with Charles Fisk. A year later he founded his own company and since then has built instruments for many universities and churches, Brandeis, the Unitarian Church in St Paul, Minnesota, and All Saints Episcopal Church in New York among them.


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I would like to say something here about Schnitger's relationship to Bach. We all know that Bach studied briefly but intensely with Dietrich Buxtehude in Lübeck. What we easily overlook is the fact that Buxtehude was an almost fanatic Schnitger fan. We know too that the one job Bach wanted so much and never got (because he failed to bribe the church's officers) was at the church in Hamburg where Schnitger's largest organ was — which, by the way, still stands; and that Bach never had a new organ installed in any of the churches he served, with one small but very significant exception: when he was in Leipzig he had a separate keyboard attached to the so-called Positiv division of the organ, which was located in a separate case close to the musicians. Thus he had, in fact, a chamber organ which he also could play while directing. In his cantatas he not only assigns much of the continuo to it but often also an obbligato part. Knowing his impatience with the poor quality of his instrumentalists it is anyone's guess how often he actually substituted other obbligato parts during the weekly cantata performances.

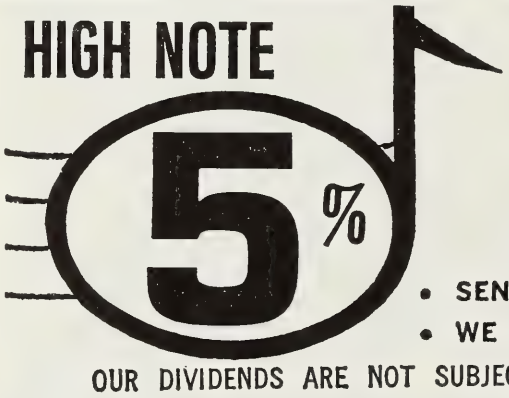


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It was not until I came to Boston that I had the opportunity to get thoroughly acquainted with one of the instruments built by Handel's preferred organ builder John Snetzler. Snetzler — like Handel himself — was not trained in England, but had become very much of an Englishman. Musically his work bears no trace of anything outside the tradition of his adopted home country. Handel possessed several of his instruments. They were all quite small, and must have been of a refined, singing, but not very brilliant or powerful sound. There is no doubt that these organs were in his mind when he composed his organ concerti, even though we sometimes wonder if he would not have preferred a larger instrument for this music.

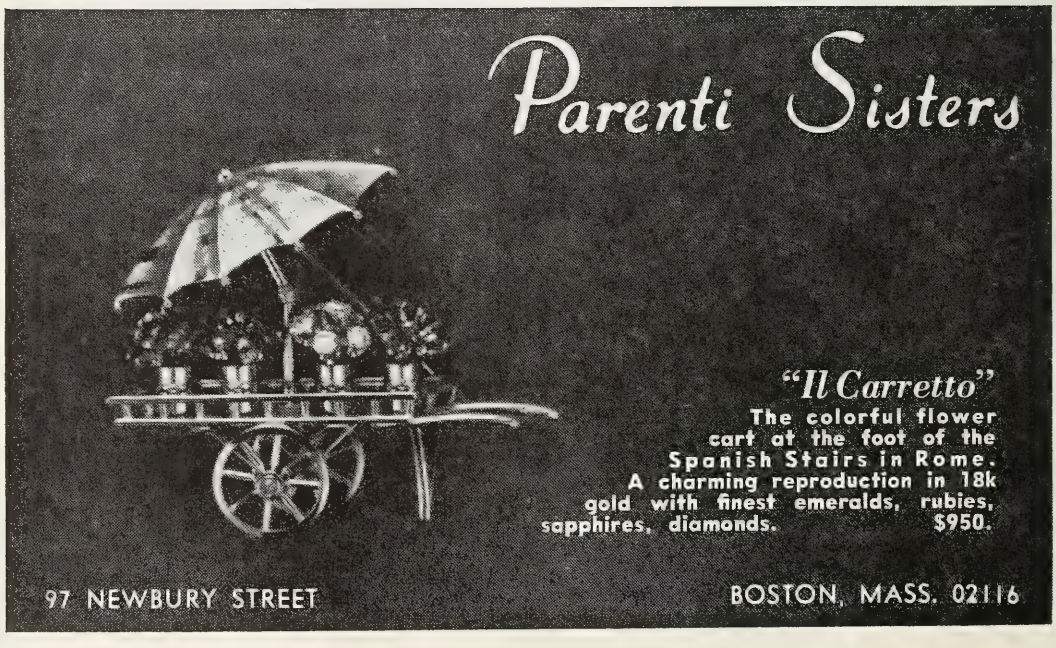
When Daniel Pinkham commissioned Charles Fisk and myself in 1960 to build him a chamber organ we tried to keep Snetzler's sound in mind as much as Schnitger's — but also made sure that the instrument was small enough to be moved easily. This instrument is still serving its intended purposes well, but when it was used at Tanglewood a few years ago, it became quite clear that a somewhat larger organ was needed there. A larger organ intended for a rather small church was used another summer in Tanglewood. While the timbre of sound was

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just right, it was simply not loud enough and needed some amplification (which among serious musicians is still considered permissible only in the case of absolute necessity). And then there was the problem that the player could see the conductor only through a mirror while sitting at the instrument.

At that time Mr Leinsdorf suggested the present arrangement with the player seated behind the instrument, facing the conductor. This resulting instrument has been heard with the Boston Symphony Orchestra in a number of performances at Symphony Hall, Tanglewood, Rutgers University and New York's Carnegie Hall. I shall hope that this instrument – especially after the modifications have been made – will help to bring some of the great music of the past back to life in a way historically correct yet full of life and meaning today.

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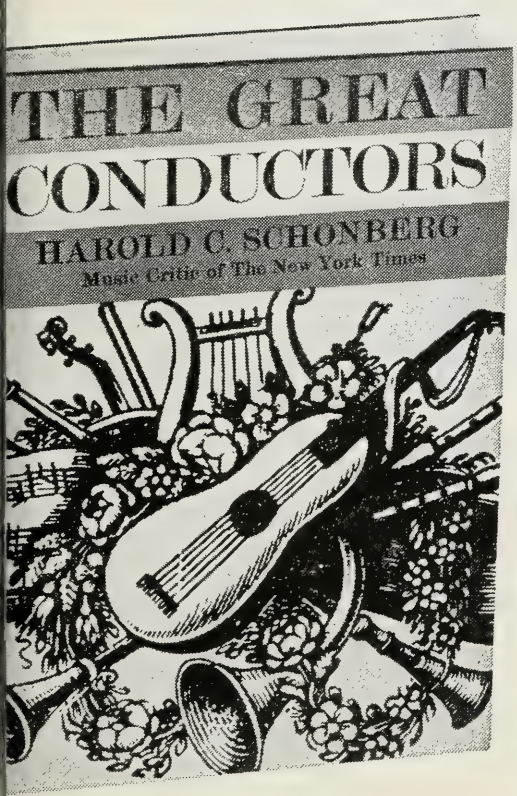
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In recent years Senator Kennedy has shown an active interest in the Orchestra and its affairs. Through his efforts as President of the Joseph P. Kennedy Jr Foundation, he arranged for the Orchestra's participation at a special Symphony Hall program in April 1966 for the presentation of the Foundation's International Awards. Taking the role of performer, Senator Kennedy twice appeared with the Orchestra as narrator in Aaron Copland's Lincoln Portrait. The first occasion was a benefit for the Orchestra's Berkshire Music Center at Tanglewood, and the second, a year ago in Symphony Hall, was at the annual Boston Symphony Orchestra Pension Fund concert.

Senator Kennedy is a native of Brookline, a graduate of Milton Academy, Harvard College, and the University of Virginia Law School. He served in the United States Army from 1951 to 1953. In 1961 he was Chairman of the American Cancer Crusade in Massachusetts. Presently he is a member of the Boston University's Board of Trustees, the advisory board of Emmanuel College, and continues as President of the Joseph P. Kennedy Jr Foundation. Senator Kennedy was elected to the Senate in 1962 to fill the unexpired term of his brother, the late President John F. Kennedy.



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BEVERLY WOLFF, who has appeared regularly with the Boston Symphony Orchestra in recent seasons in Boston, New York, and at Tanglewood, began her musical career as first trumpet in the Atlanta Symphony. But it was not long before her vocal talents were discovered and she progressed successfully through the Berkshire Music Center and the Academy of Vocal Arts in Philadelphia. At Tanglewood she took part in the first performance of Leonard Bernstein's *Trouble in Tahiti,* and later sang the same role in the television première with the NBC Television Opera Company and made several appearances with the Philadelphia Orchestra. After a short period during which she devoted herself to her family, she resumed her singing career, and has appeared with all the major orchestras in the United States. In the autumn of 1963 she made her debut with the New York City Opera as Cherubino in Mozart's *The Marriage of Figaro,* and has sung regularly with that company ever since. One of the highlights of her appearances with the company has been *Carmen,* a role which she sang during the 1965–66 season. Beverly Wolff's performances of music of the Baroque period are as distinguished as her singing of Mahler and Barber, and she is now recognized as one of the most talented singers of her generation.

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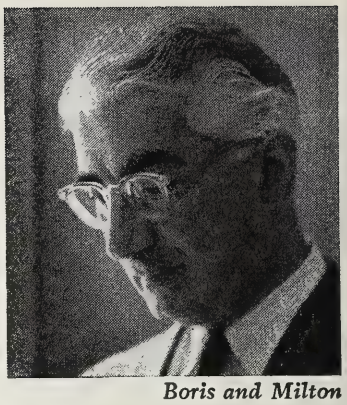


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JAMES PAPPOUTSAKIS was born in Cairo, Egypt, of Greek parents. He came to the United States as a boy, and was educated at the Boston Latin School and the New England Conservatory. He studied flute with Georges Laurent, former principal flute of the Boston Symphony Orchestra. He joined the Boston Symphony in 1937 as assistant principal flute, and has also been principal flute of the Boston Pops since that time. He acted as principal when the Orchestra toured under Charles Munch to Japan and Australia, and was soloist with the Zimbler Sinfonietta on their tour to Central and South America. He played a Bach Concerto with the Orchestra at the Berkshire Festival in 1960, and has played several concertos with the Boston Pops.

James Pappoutsakis is a member of the Berkshire Woodwind Ensemble and of the faculties of the New England Conservatory, Boston University and the Longy School. During the last few years he has had eight Fulbright Scholarship winners among his students. His wife, a prize-winning graduate of the Paris Conservatory, was harpist with the Boston Symphony Orchestra under Serge Koussevitzky, and his brother is professor of music at the University of Vermont. His young daughter is at preparatory school and her current interests are art and drama.

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ALFRED KRIPS, who was born in Berlin, Germany, studied the violin with Willy Hess, Concertmaster of the Boston Symphony Orchestra from 1904 to 1907, and began his career as a member of the Berlin State Opera Orchestra where he played under many famous conductors, Bruno Walter, Wilhelm Furtwängler, Otto Klemperer and Richard Strauss among them. During his years in Berlin he toured Europe as soloist with a chamber orchestra, and played chamber music with the distinguished pianist Edwin Fischer. In 1934 he came to the United States, auditioned for Serge Koussevitzky and was immediately appointed a member of the Boston Symphony. Twelve years later he became Assistant Concertmaster of the Boston Symphony and Concertmaster of the Boston Pops. As well as playing many solos with Pops, he has performed concertos by Mozart and Bach with the Boston Symphony under Charles Munch and Erich Leinsdorf.

A man completely devoted to his art, Alfred Krips is one of Boston's most sought after teachers, and is on the faculties of the New England Conservatory and the Berkshire Music Center. He plays a violin made by G. B. Guadagnini at Parma in 1760.

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The members of the Orchestra



JULIUS SCHULMAN will give a recital at the Kennedy Junior High School in Waltham on Friday evening January 12, as part of the Waltham Art Festival, when he will play a program of music by Paganini, Wieniawski, Bazzini and Sarasate. A New Yorker by birth, he started his violin studies with Jacques Malkin at the age of six. He attended the Curtis Institute, where his teacher was Efrem Zimbalist. After four years as a member of the Philadelphia Orchestra he became assistant concertmaster of the Pittsburgh Symphony, and two years later concertmaster of the Symphony Orchestra of the Mutual Radio Network. While he held that position he played not only many concertos, but was active in the Network's sonata and chamber music series. In 1954 he moved to New Orleans as concertmaster of the Orchestra there, returning two years later to New York to become concertmaster of the Little Orchestra Society under Thomas Scherman. He stayed in New York until he came to the Boston Symphony in 1960. Two years ago he played one of the solo parts in the Vivaldi Concerto for Four Violins with Erich Leinsdorf and the Orchestra.

Julius Schulman is an expert photographer and has a large collection of his own motion pictures and slides of the countries where he has travelled during his career, including India, Ceylon, Thailand, Japan and the Soviet Union. He does his own developing and enlarging. He owns a large trailer fitted with kitchen, shower and beds, and greatly enjoys trips to the mountains or the seacoast.

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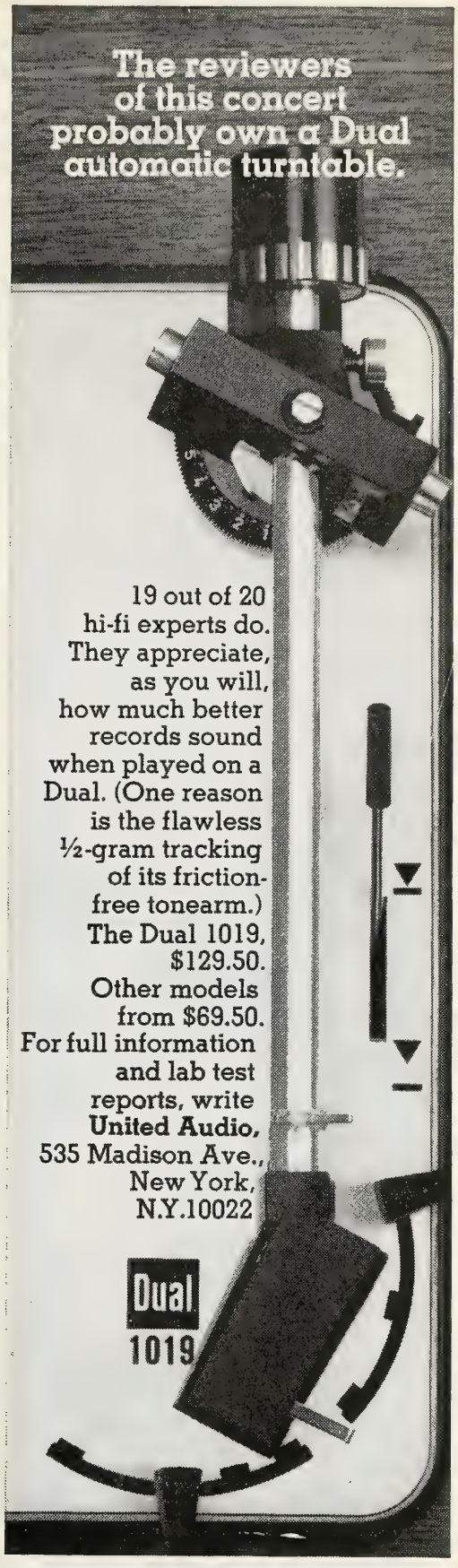
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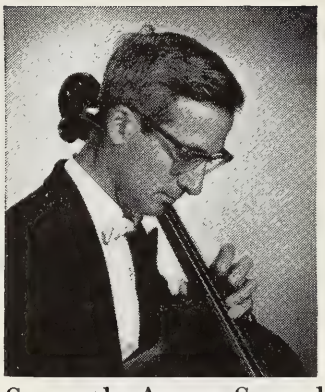
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JOHN SANT AMBROGIO was born in Glen Ridge, New Jersey, and studied at Lebanon Valley College, Pennsylvania and at Ohio University. His cello teachers were Leonard Rose and Diran Alexanian, and he studied conducting with Arthur Christman. In 1952 he won the Piatigorsky Award at Tanglewood, where he was a member of the Berkshire Music Center. His orchestral career began when he joined the Harrisburg Symphony. From there he went to the Seventh Army Symphony where he was principal cello and soloist in France and Germany. He joined the Boston Symphony Orchestra in 1959.

John Sant Ambrogio plays with the Boston Sinfonietta and is a member of the Boston Trio. He has given many solo recitals, including one in the Carnegie Recital Hall in 1965. He has made solo appearances with the Boston Pops, the New Jersey Fine Arts Orchestra and several orchestras in the New England area. He teaches in Boston and is co-director of the Red Fox Music Camp in New Marlboro, Massachusetts.

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The pictures currently on view in Symphony Hall are loaned from the Shore Galleries, which were founded in 1946 in Provincetown. Six years later the Galleries were moved to Boston. As well as specializing in American work of the nineteenth and early twentieth centuries, the Shore Galleries act as agents for several contemporary artists in the New England area.

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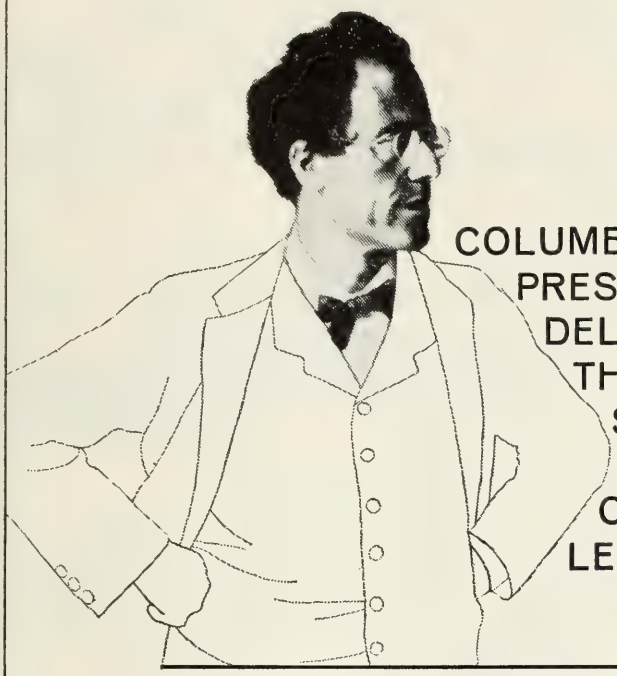
There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
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SIBELIUS	
Violin Concerto (Perlman) *with Prokofiev Violin Concerto no. 2*	LM/LSC 2962
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Ein Heldenleben	LM/LSC 2641
Salome and The Egyptian Helen excerpts (Price)	LM/LSC 2849
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Agon *with Schuller Klee Studies*	LM/LSC 2879
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Violin Concerto (Silverstein) *with Bartok Violin Concerto*	LM/LSC 2852
TCHAIKOVSKY	
Piano Concerto no. 1 (Rubinstein)	LM/LSC 2681
Piano Concerto no. 1 (Dichter)	LM/LSC 2954
VERDI	
Requiem (Nillson, Chookasian, Bergonzi, Flagello, Chorus pro Musica)	LM/LSC 7040
WAGNER	
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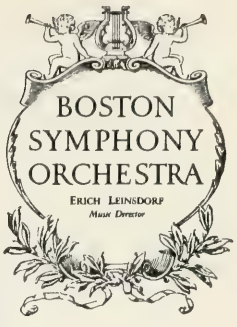
Subscribers' Exhibition

The annual exhibition of paintings by Friends, subscribers and members of the Boston Symphony Orchestra will take place from January 12 to January 27.

Paintings must be brought to Symphony Hall on Monday January 8 and Tuesday January 9. Application blanks may be obtained at the Friends' Office, or at the Box Office on the evenings of concerts. It is essential that applications be submitted during the week before January 8.



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MONDAY EVENINGS AT JORDAN HALL

FUTURE PROGRAMS

January 8 at 8.30

MUSIC GUILD STRING QUARTET

MOZART	Quartet in A major K. 464
BARTOK	Quartet no. 3
BEETHOVEN	Quartet no. 9 in C op. 59 no. 3

February 5 at 8.30

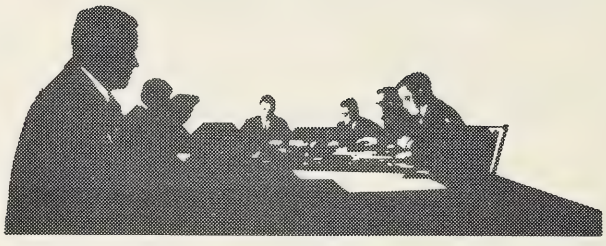
BOSTON SYMPHONY CHAMBER PLAYERS

BALAKIREV	Octet
WEBERN	Concerto op. 24
DAHL	Duo Concertante for flute and percussion
MOZART	Divertimento in E flat K. 563

Members of the Friends of the Boston Symphony Orchestra and Friends of the New England Conservatory may secure a free ticket for a guest to accompany them. Friends of the Boston Symphony Orchestra should telephone Mrs Whittall at Symphony Hall (CO 6-1492) for details. Friends of the New England Conservatory should get in touch with Miss Virginia Clay at the Jordan Hall Box Office (536-2412).

Single tickets for each concert are available from the Jordan Hall Box Office, 30 Gainsborough Street. Boston 02115 (telephone 536-2412)
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FUTURE PROGRAMS

Twelfth Program

Friday afternoon January 5 at 2 o'clock
Saturday evening January 6 at 8.30

ERICH LEINSDORF conductor

HAYDN	Symphony no. 24 in D major
PETRASSI	Partita for orchestra
MENDELSSOHN	Symphony no. 3 in A minor 'Scottish'

Two of the pieces to be played in next week's program will be given by the Orchestra for the first time. Haydn's Symphony no. 24 was composed in 1764, three years after he was engaged by the wealthy Prince Paul Anton Esterházy. The slow movement is particularly beautiful, scored for solo flute and orchestra. The other work is Petrassi's Partita for orchestra, composed fairly early (1932) in this distinguished Italian composer's career. He was composer-in-residence to the Berkshire Music Center at Tanglewood in 1956, and his Fifth Concerto for orchestra was composed for the 75th anniversary of the Boston Symphony Orchestra, and first performed on December 2 1955. The final work on the program will be Mendelssohn's 'Scottish' Symphony, less familiar perhaps than the 'Italian', but equally beautiful. The composer dedicated it, incidentally, to Queen Victoria, whom he visited several times on his visits to London.

The concert will end at about 3.45 on Friday
and at about 10.15 on Saturday

Thirteenth Program

Friday afternoon January 12 at 2 o'clock
Saturday evening January 13 at 8.30

LEOPOLD STOKOWSKI guest conductor

MOZART	Overture – Don Giovanni
BEETHOVEN	Symphony no. 7 in A major
TCHAIKOVSKY	Hamlet – Fantasy Overture
MUSSORGSKY	Boris Godunov – orchestral excerpts

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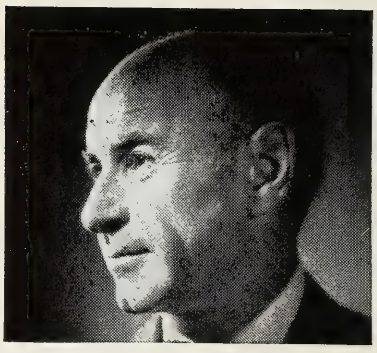
The Ticket Resale and Reservation Plan which has been in practice for the past four seasons has been most successful. The Trustees are grateful to those subscribers who have complied with it, and again wish to bring this plan to the attention of the Orchestra's subscribers and Friends.

Subscribers who wish to release their seats for a specific concert are urged to do so as soon as convenient. They need only call Symphony Hall, CO 6-1492, and give their name and ticket location to the switchboard operator. Subscribers releasing their seats for resale will continue to receive written acknowledgment for income tax purposes. Since the Management has learned by experience how many returned tickets it may expect for concerts, those who wish to make requests for tickets may do so by telephoning Symphony Hall and asking for "Reservations." Requests will be filled in the order received and no reservations will be made when the caller cannot be assured of a seat. Tickets ordered under this plan may be purchased and picked up from the Box Office on the day of the concert two hours prior to the start of the program. Tickets not claimed a half-hour before concert time will be released.

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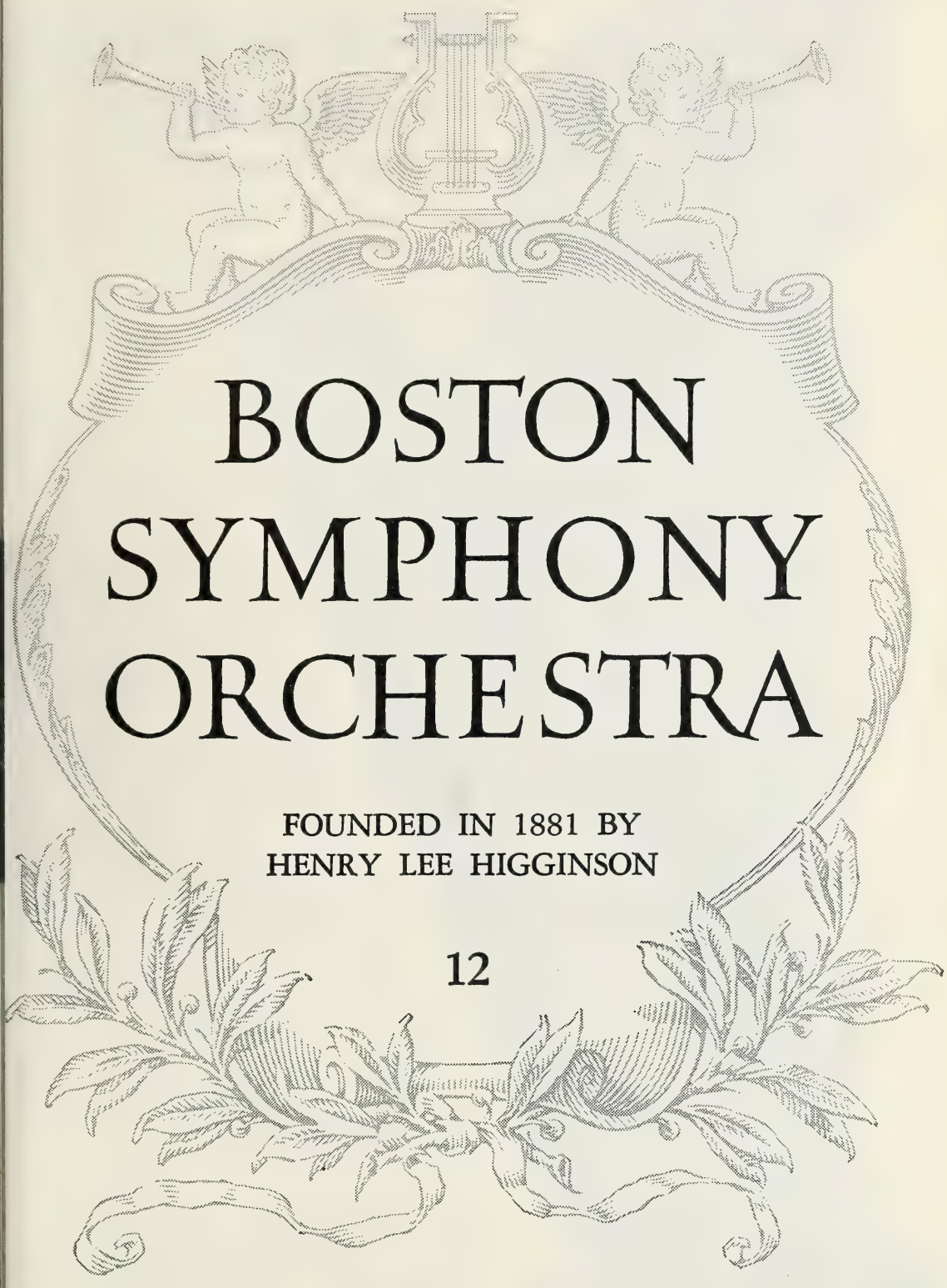


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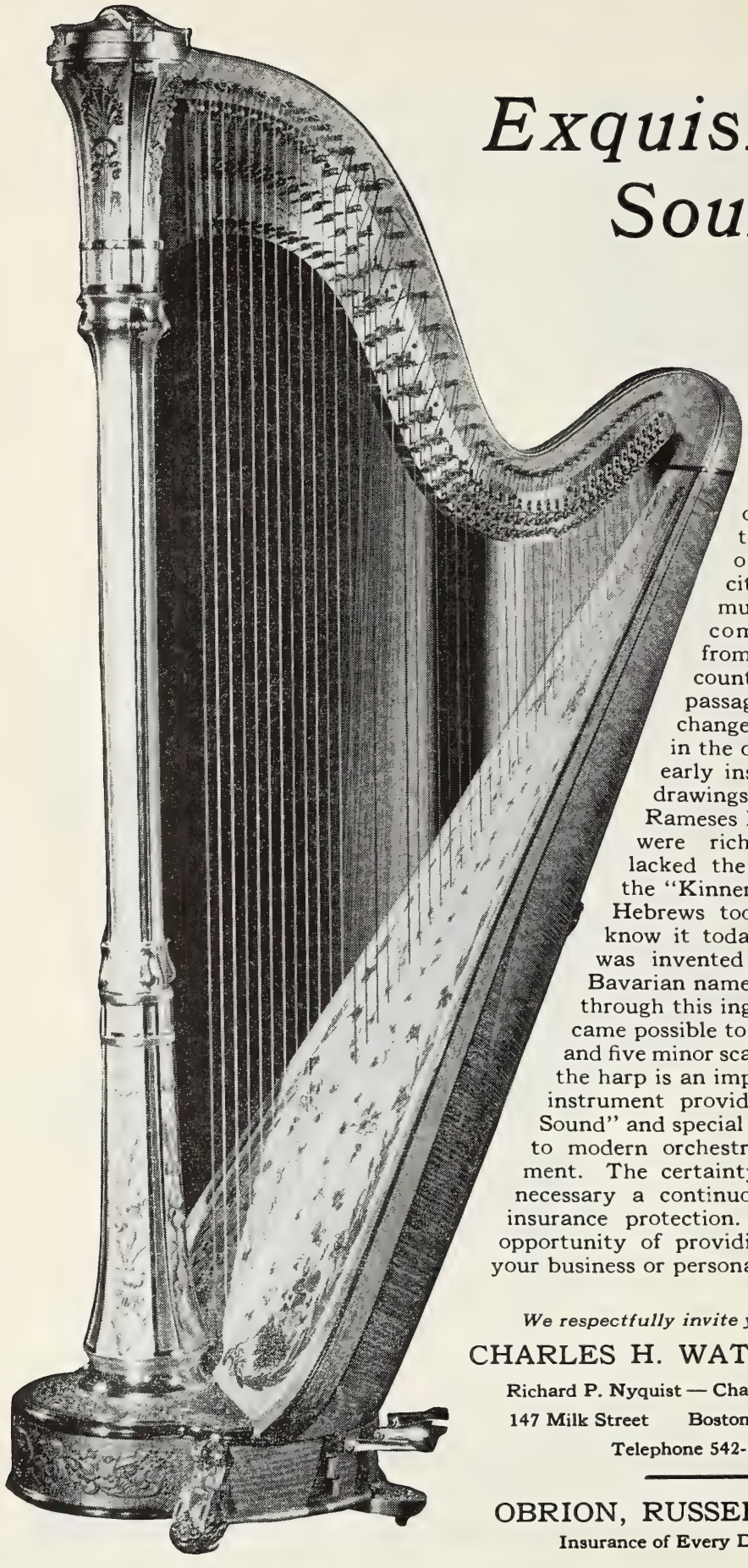


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- Adagio – allegro
- Andante
- Menuet and Trio: allegretto
- Vivace assai

PETRASSI — Partita per orchestra (1932)
- Gagliarda
- Ciaccona
- Giga

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MENDELSSOHN — Symphony no. 3 in A minor 'Scottish' op. 56
- Andante con moto – allegro un poco agitato
- Vivace non troppo
- Adagio
- Allegro vivacissimo – allegro maestoso assai

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Program Notes

FRANZ JOSEPH HAYDN

Symphony no. 96 in D major 'The Miracle'

Program note by John N. Burk

Haydn was born in Rohrau, Austria, on March 31 1732, and died in Vienna on May 31 1809. He composed the symphony in 1792, and the first performance took place at the Hanover Square Rooms, London, on March 11 1791. What may have been the first performance in Boston was given by the Harvard Musical Association orchestra, Carl Zerrahn conductor, on January 21 1869. Erich Leinsdorf conducted the first performances by the Boston Symphony Orchestra on November 16 and 17 1962, the last occasion on which it was heard in this series.

The number 96 would imply that this was the fourth of the London symphonies, the twelve which rounded out the total of 104. According to the assembled evidence of H. C. Robbins Landon, no. 96 was actually the first. The current and now generally accepted numbering of Haydn's symphonies is not always chronological, but is being carefully preserved in order that there may be no relapse into the state of confusion which existed for years, when they were variously numbered — and lettered — by various editors. Any chronology of the symphonies must depend upon the dates of first performances, since dates of composition are in many cases unobtainable.

The instrumentation: 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Twelve subscription concerts were given by Johann Peter Salomon in the Hanover Square Rooms on successive Fridays, from March 11 1791 through June 3. Haydn, whom Salomon had brought to London at the beginning of the year, was the special guest and the main attraction. A 'new' symphony was announced and performed at each evening, always opening the second part which was the place of honor in the program. Haydn presided at the harpsichord* while Salomon, as 'leader', was the concertmaster. Salomon had announced a new symphony by Haydn for each concert, having contracted for six. The assignment was met to the public's satisfaction, although only two actually new symphonies were then composed (nos. 96 and 95 in C minor). The 'new' symphonies presented each Friday were actually either new to London, or a repetition 'by particular desire' of one which had been played in the week before. The ninety-sixth was performed at four of the concerts, if not more. It was announced in the ninth week as 'the favorite overture'. Which symphonies were performed cannot always be known, since the printed announcements merely said: 'New Overture' or 'New Grand Overture', omitting any identification. No. 95 was performed at least twice.

Haydn, having contracted with Salomon to visit London and appear in the performances of six symphonies, an opera, and numerous chamber pieces, arrived on New Year's Day of 1791. He had dreaded the crossing of strange waters to a strange land. On arriving he found that he was already a famous figure in London. His quartets, printed in Amsterdam, had long since been published by Brenner of London, and other works, most of them pirated, had become familiar. Salomon had done his part in planting anticipatory paragraphs in the papers. Haydn wrote to his tenderly regarded friend, Marianna von Genzinger in Vienna on January 8 1791:

* This obsolescent custom was probably retained so that the public might behold the composer playing his own music. The scores of the later symphonies have no continuo part.


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tiny sashed waist
ruffles take flight
Chester Weinberg's
romance from the
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llection
Filenes

'. . . I did not feel the fatigue of the journey till I arrived in London but it took two days before I could recover from it. But now I am quite fresh and well, and occupied in looking at this mighty and vast town of London, its various beauties and marvels causing me the most profound astonishment. . . . My arrival caused a great sensation through the whole city, and I was sent the rounds of all the newspapers for three successive days. Everyone seems anxious to know me. I have already dined out six times, and could be invited every day if I chose; but I must in the first place consider my health, and in the next my work. Except the nobility, I admit no visitors till two o'clock in the afternoon, and at four o'clock I dine at home with Salomon. I have a neat comfortable lodging, but very dear. . . . I was yesterday invited to a grand amateur concert, but as I arrived late, when I gave my ticket they would not let me in, but took me to an ante-room, where I was obliged to remain till the piece which was then being given was over. Then they opened the door, and I was conducted, leaning on the arm of the director, up the center of the room to the front of the orchestra amid universal clapping of hands, stared at by everyone, and greeted by a number of English compliments. I was assured that such honours had not been conferred on anyone for fifty years. . . . All this, my dear lady, was very flattering to me; still I wish I could fly for a time to Vienna, to have more peace to work, for the noise in the streets, and the cries of the common people selling their wares, is intolerable. I am still working at the symphonies, as the libretto of the opera is not yet decided on, but in order to be more quiet, I intend to engage an apartment some little way out of town. . . My address is, Mr Haydn, 18 Great Pulteney Street, London.'



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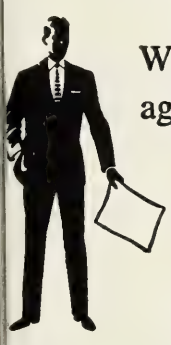
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Haydn had taken rooms on Great Pulteney Street to be conveniently close to his colleague and impressario Salomon, who dwelt in the same building. He found that Salomon's Friday concerts were to be vigorously opposed by a rival series in the same rooms on Monday – The Professional Concerts. Haydn was not too disturbed but rather put on his mettle when he encountered this not unusual London pastime of musical warfare. Ignaz Pleyel, the young pianist who was to be the rival star, was actually his pupil and friend. Haydn amiably agreed to appear at Pleyel's concerts and direct his own music.

The opening of the Salomon concerts was several times postponed, the principal reason being that opera subscribers might be displeased if the newly arrived tenor, Giacomo David, should be heard in concert before the opening of the opera season.

David duly sang at the first concert on March 11, and so did other singers (including Nancy Storace, who had sung Susanna for Mozart in Vienna), and numerous instrumental soloists. There was a furor over the Symphony, and the Andante was encored. The *Morning Chronicle* reported:

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The title 'Miracle' has been attached to this symphony, with no justification unless a convenient tag may be an excuse. The legend was started by the *Morning Chronicle,* which, describing a much later concert on February 2 1795, reported: 'The last movement was encored, and notwithstanding an interruption by the accidental fall of one of the chandeliers, it was performed with no less effect.'

A. K. Dies in his *Biographische Nachrichten über Haydn* (1810) elaborates on this:

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'When Haydn appeared in the orchestra and seated himself at the Pianoforte, to conduct a symphony personally, the curious audience in the parterre left their seats and pressed forward towards the orchestra, with a view to seeing Haydn better at close range. The seats in the middle of the parterre were therefore empty, and no sooner were they empty but a great chandelier plunged down, smashed, and threw the numerous company into great confusion. As soon as the first moment of shock was over, and those who had pressed forward realized the danger which they had so luckily escaped, and could find words to express the same, many persons showed their state of mind by shouting loudly: 'miracle! miracle!' Haydn himself was much moved, and thanked merciful Providence who had allowed it to happen that he [Haydn] could, to a certain extent, be the reason, or the machine, by which at least thirty persons' lives were saved. Only a few of the audience received minor bruises.'

The trouble with this story is that the Symphony which opened the concert on that date and caused the audience to 'press forward' was not no. 96, which was played in the second part, but the Symphony no. 102. Haydn, asked by Dies, remembered nothing of the incident. Perhaps the main interest in the story is the behavior of the audience, who crowded about the composer to stare at him while he was attempting to conduct from the pianoforte.

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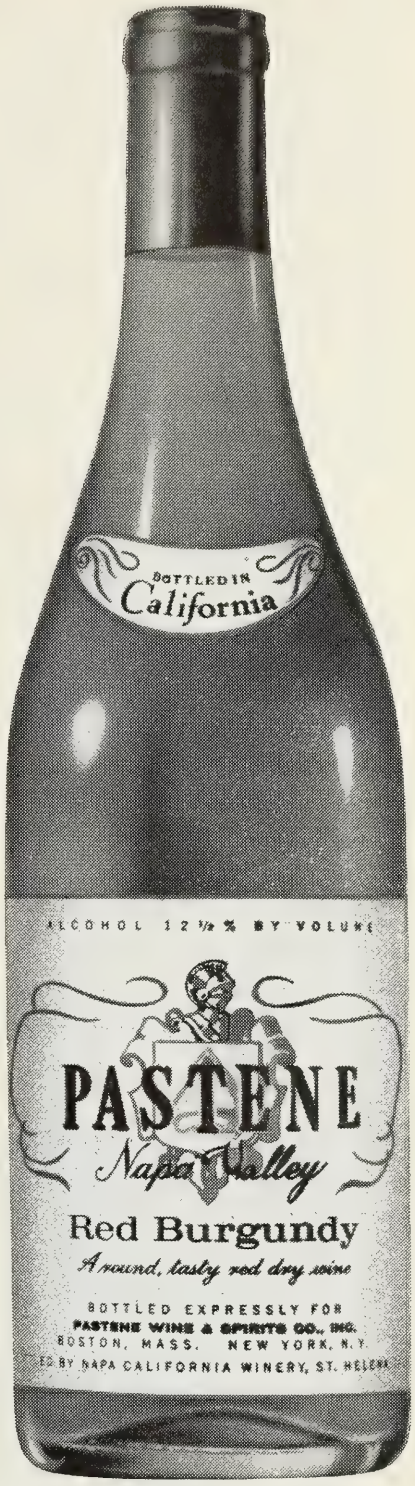
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The Adagio of this symphony, an introduction of sixteen measures, has a special grace of phrasing in the first violin part, which is to become characteristic of the whole symphony, exploiting the alternation of expressive dotted and slurred notes. The Allegro has a main subject extended in presentation and treated with adroit modulation, as a subsidiary subject grows from it. The Andante is in a 6/8 grazioso manner, with a violin subject elaborated by grace notes. The movement gains animation by the use of six triplets to a bar, two violin solos set against ripieno parts. There are light suspensive woodwind trills before the final cadence. There is a rather ceremonial Minuet and a light and contrasting trio with oboe solo. The final Vivace, again favoring the violins, has a supple, purling sort of theme like a perpetuum mobile, sparkling with much chromatic manipulation. There is a minor section that casts no shadow. The key transitions are Haydn's adroit fantasy at its best. He seldom spoke specifically about his music, but when he sent his first two London Symphonies to Frau von Genzinger in Vienna to be delivered to the Ritter Bernhard von Kees, in order that this wealthy patron might have them performed and add them to his collection, he urged special care for the Finale of this one, realizing that it would be ruined by heavy-handed treatment: 'Please tell Herr von Kees that I ask him respectfully to have a rehearsal of both these symphonies because they are very delicate, especially the last movement of that in D major, for which I recommend the swiftest piano and a very quick tempo.'

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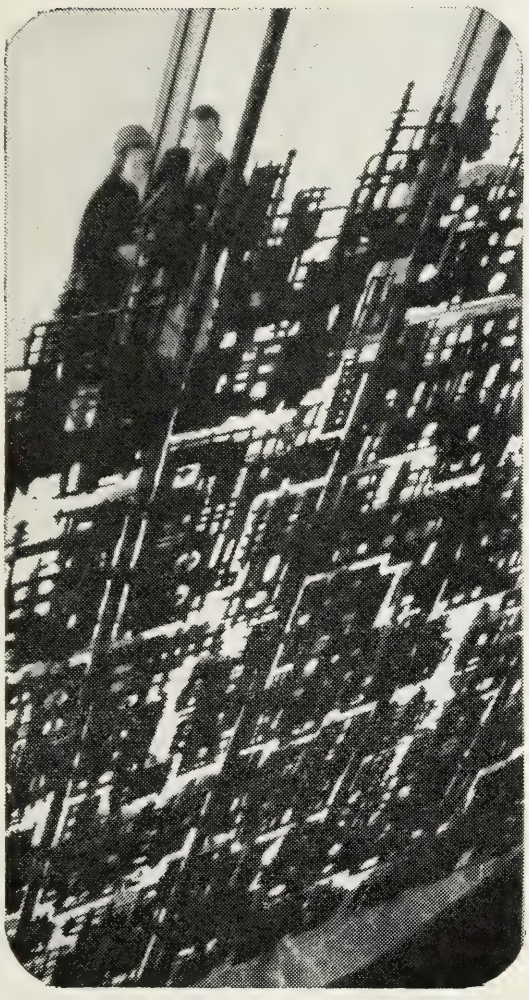
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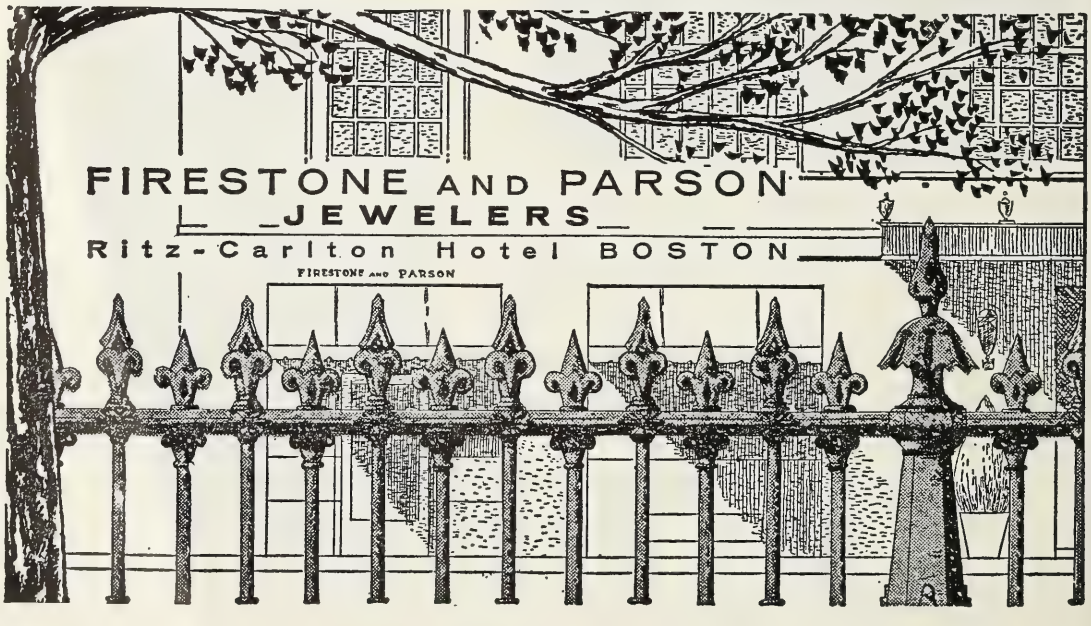
Partita per orchestra

Petrassi was born in Zagarola near Rome on July 16 1904. He composed the Partita in 1932, and the first performance took place in Rome on June 2 1933, with Bernardino Molinari conducting the Augusteo Orchestra.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, soprano saxophone in B flat, contralto saxophone in E flat, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, piano and strings.

Goffredo Petrassi was born in the same year as his fellow countryman Luigi Dallapiccola; both men began composing rather late, both became known internationally at about the same time, and both have taught at the Berkshire Music Center. But there the parallels end. In a country which resisted the Viennese School until the end of the second World War, Dallapiccola was the pioneer of twelve tone composition. Petrassi's music on the other hand has evolved from the diatonic basis of his early work through chromaticism, and only quite late to modified serial techniques.

As a boy Petrassi was a chorister at the old school of San Salvatore in Lauro and in some of the churches in Rome, where he sang the music of the great polyphonic masters. During his adolescent years he worked as assistant in a music shop, but did not begin formal musical training until he was twenty-one, when he took lessons in harmony from di Donato. Soon afterwards he enrolled at the Conservatory of Santa Cecilia in Rome. He studied composition there with Bustini, and organ with Renzi and Germani. He completed his courses in 1932. Seven years later he became professor of composition at the Conservatory. He was president of the International Society of Contemporary Music for many years, for three years the artistic director of the Accademia Filarmonica Romana, and for some time superintendent of the Teatro La Fenice in Venice.



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The Boston Symphony commissioned Petrassi to write his Fifth Concerto for Orchestra in celebration of the Orchestra's seventy-fifth anniversary, and the first performances were given in Symphony Hall on December 2 and 3 1955 with Charles Munch conducting. The following summer, when he returned to the United States as guest instructor of composition at the Berkshire Music Center, the Fifth Concerto was repeated, he himself conducted his *Sonata da Camera,* and there were also performances of *Coro di Morti* and part of his opera *Morte Dell' Aria.*

Petrassi composes slowly – he has never undertaken more than one commission a year because he dislikes writing under pressure – but his published works include operas, ballet, orchestral music as well as chamber music, songs and solo pieces.

The *Partita,* his earliest major work, won first prize in the competition organized by the Sindacato Nazionale dei Musicisti, and in the international contest of the Fédération Internationale des concerts in Paris. Guido Gatti has written: 'The work is a notable achievement on the part of a composer of twenty-seven: the unity of its style, the balance of its parts, the firmness of its structure and the assurance of its orchestral writing show a composer of exceptional gifts.' The three movements are written in the form of a traditional partita (or suite). All are in triple time, first the *Gagliarda,* marked 'mosso e energico'. There follows the slower *Ciaccona,* and the Partita ends with a lively *Giga.*

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FELIX MENDELSSOHN-BARTHOLDY
Symphony no. 3 in A minor 'Scottish' op. 56
Program note by John N. Burk

Mendelssohn was born in Berlin on February 3 1809, and died in Leipzig on November 4 1847. He finished the symphony on January 20 1842, and himself conducted the first performance at the Gewandhaus concerts in Leipzig on March 3 of the same year. The first performance in this country was by the Philharmonic Society in New York, with George Loder conducting, on November 22 1845. G. J. Webb conducted the first performance in Boston at the Melodeon on November 14 1846, and the first performance in this series was on January 19 1883, with Georg Henschel conducting. Erich Leinsdorf conducted the most recent performances on October 2 and 3 1964.

The score is inscribed as 'composed for and dedicated to Her Majesty Queen Victoria of England.' It was published in 1843.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

In the spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their 'long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands'. The moorlands intrigued him too, and when fogs and rains permitted, the insatiable tourist brought out his sketchbook and put it to good use.

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He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. 'In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony.' There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scottish air sung by the landlord's daughter.

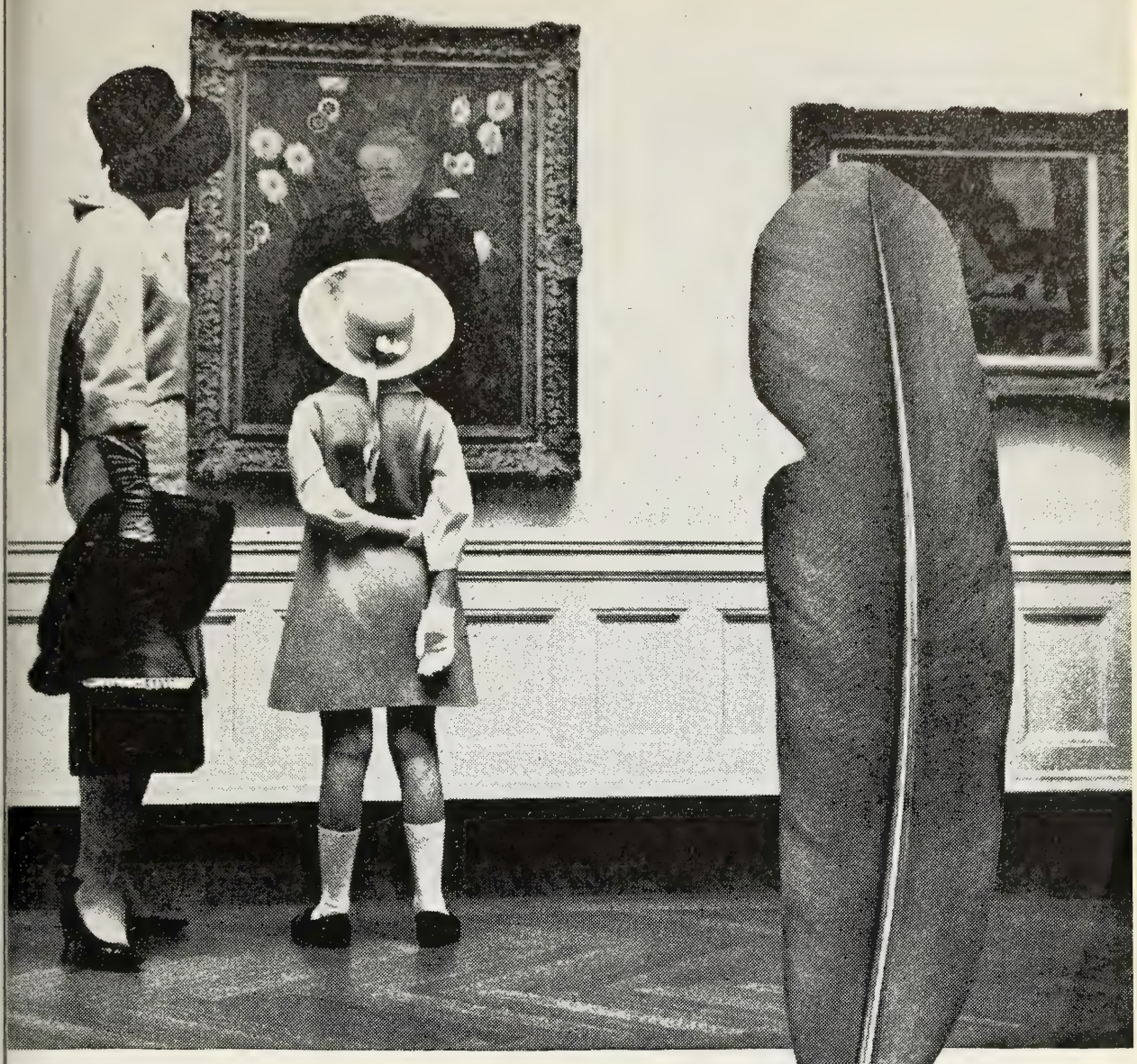
In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the 'Fingal's Cave' Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove

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the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the 'competition of Pipers' at Edinburgh, testified that 'he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music – solemn, pathetic, gay, warlike – is familiar to every amateur.'

The trouble with Mr Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern 'national character', any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the 'violent conflicts' in the Finale (which someone else likened to the gathering of clans) of 'a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo – we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen.*'



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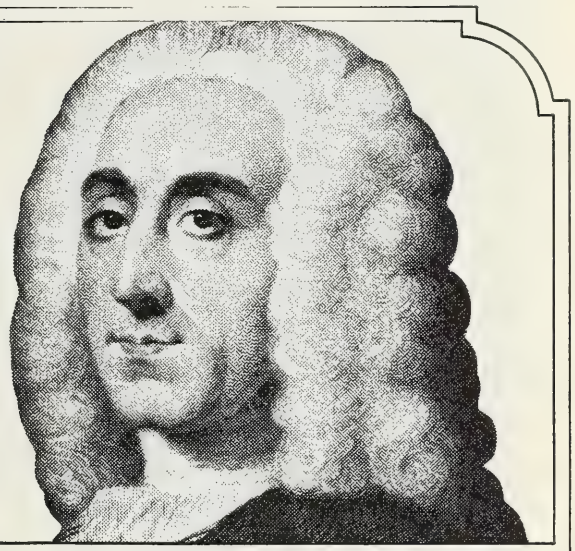
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It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the Symphony. Mendelssohn, who took pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated 'to explain' his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the *'Meeresstille'* Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. 'Notes', wrote Mendelssohn in a letter from Italy, 'have as definite a meaning as words, perhaps even a more definite one.' But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830–31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies 'which', he wrote, 'are rattling around in my head.' But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected



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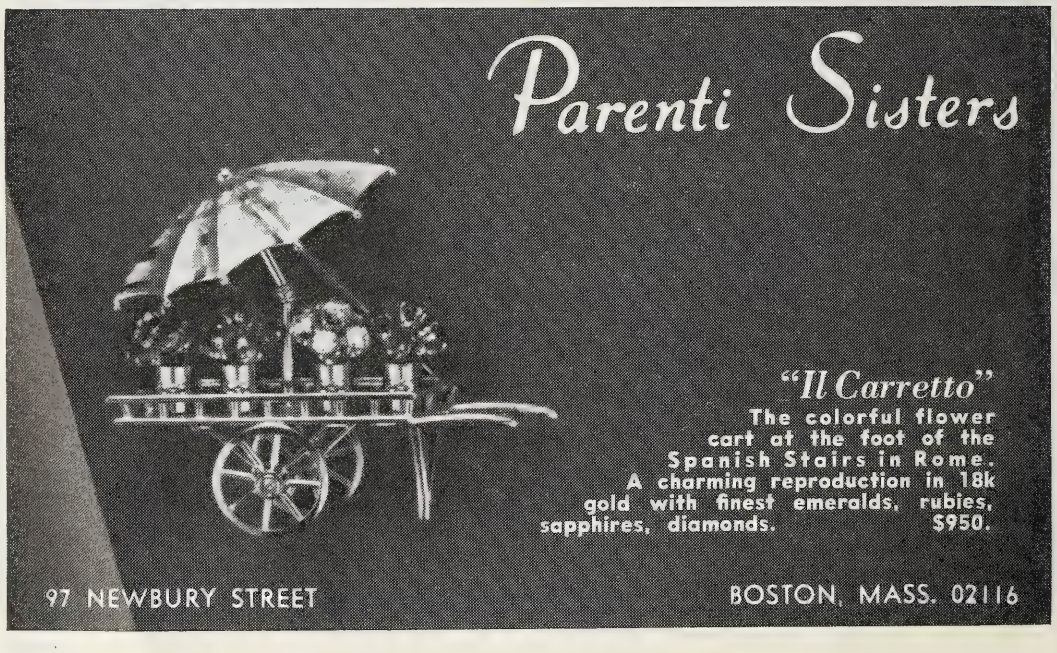
condition, the *Scottish* Symphony seemed to elude him. He had good intentions of presently 'taking hold' of it, but the Italian sunshine scattered his thoughts. 'Who can wonder that I find it difficult to return to my misty Scotch mood?' The *'schottische Nebelstimmung'* was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later *'Lobgesang'*, were to be his principal works in this form.

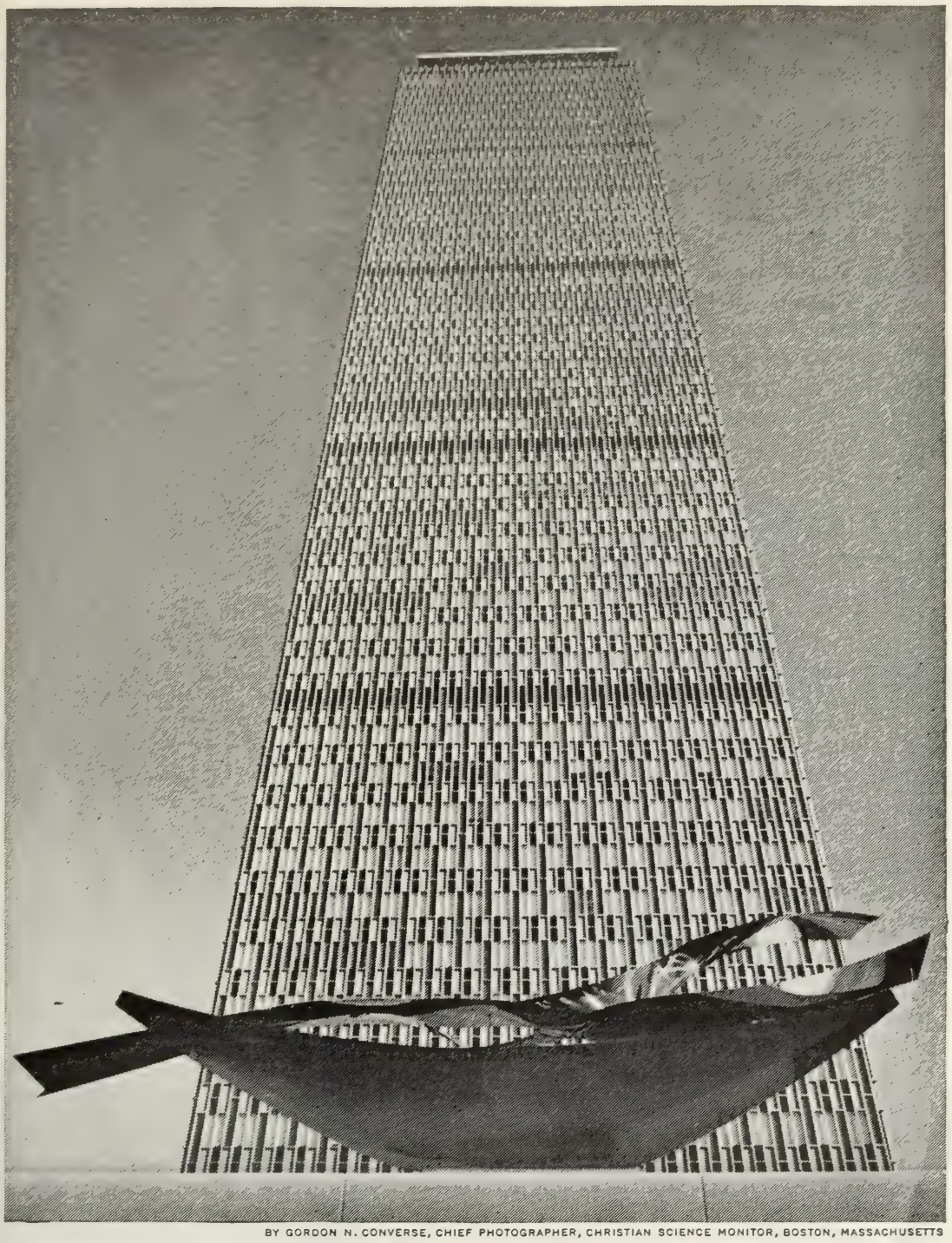
He carried the *Italian, Scottish,* and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830–32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the *'Lobgesang'* was published second in order, the *Scottish* third, and they were so numbered.

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Mendelssohn today

by John N. Burk

If the denial of Mendelssohn's music by the late German Reich made no sense, the vaunting of him since as a vindication of Jewish culture is hardly more applicable, except in the light of a natural reaction. When Heinrich Edward Jacob* in a recent book dwells on that momentary aberration of a German regime that was, we remain confident that Mendelssohn's music will continue to enchant when the racial pros and cons which some have tried to connect with it are quite forgotten. So with Wagner and his unfortunate polemics. *Tristan* and *Die Meistersinger* will surely continue to enchant multitudes when *Judaism in Music* will have been long since forgotten. Those who have read that piece of warped theory wish that he had not written it. Let us not, like Mr Jacob, advise a bonfire.

If Mendelssohn's music is racial at all it is broadly so as an efflorescence of German culture in the last century – the culture of Goethe and Schiller. After reading Schiller's *Wilhelm Tell* in Switzerland in 1831, Mendelssohn wrote to his family: 'There is surely no art like our German one! Heaven knows why it is so.' And to Goethe, on his birthday, five days later: 'I want to tell you how much I have appreciated, on this particular day, living in these times, and being born a German.'

Mendelssohn gives the impression of having lived a life of delightful experiences in that 'calm sea and prosperous voyage' which was his well-protected life. The music which came from him seldom bore any close resemblance to its supposed origins. When he encountered sights and sounds, poets and literature, peoples at worship, he was stimulated to compose, but the music was his own, a fortunate result of tonal stimulation, not an adoption of basic character in his subject. He enjoyed Scotland and Italy, he loved Shakespeare's *Midsummer Night's Dream* and Goethe's *Faust,* the drama of ancient Greece, but his scores were always Mendelssohn bearing external labels. Music of the church drew his sympathetic response, but not as an act of faith. He listened avidly to the Roman services at St Peter's, he studied Lutheran chorales and set many of them, moved by his never ceasing admiration for the music of Bach. He never composed in the idiom of the synagogue, no doubt because the music as music had not sufficient appeal for him. He loved all cultures, Christian, Jewish, Classicist, a love he inherited from his family, his sisters and brother, his parents, his grandfather Moses, all of whom were broadly intellectual and unorthodox. He never questioned or bothered to mention the fact that his father Abraham had had him baptized as a small boy. He could absorb himself as keenly in the New Testament as the Old, in the story of Paul of Tarsus, the Christian convert, as in the story of the Hebrew prophet Elijah – both as material for musical treatment rather than as spiritual leaders to be taken deeply to heart.

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* *Felix Mendelssohn and His Time,* translated by Richard and Clara Winston (Barrie and Rockliff, London). A still more recent book is *Mendelssohn, A New Image of the Composer and his Age,* by Eric Werner (Macmillan, London). It is by far the most informative book on this composer in the English language.

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If Mendelssohn ever openly discussed the problem of Anti-Semitism, which was a real issue in Germany in his time, the record fails to show it. To dwell upon a distressing subject would have been a lapse from the undeviating cultivation of beautiful thoughts, the persistent warmth and cheer of his letters. Perhaps his calm obliviousness was the part of wisdom, an example for that day when, as Schiller foretold, *'Alle Menschen werden Brüder'*, when ignorant prejudice and defensive racial consciousness are alike forgotten.

Mendelssohn's magnanimity toward all religious sects, his open acceptance of all enlightened thought were quite at one with the keen intelligence of his whole family. The family was as congenial and as free from occasional inner friction as could be expected among such strong wills and close consanguinity. Their character bore the stamp of the example of Moses Mendelssohn, Felix's grandfather, who died twenty-three years before Felix was born, but who lived on as an undimmed memory, a model of intelligence. Moses was always poor. He was deformed, a hunchback. His writings bespeak a brilliant thinker, but, more important, a humanist of universal understanding. He was a pupil of Leibnitz and still closer to Lessing, who made him the central subject of his play, *Nathan the Wise.* A single anecdote will point the place of Moses in the practical philosophy of his descendants. It is related by Sebastian Hensel, the son of Fanny Mendelssohn's painter-husband.

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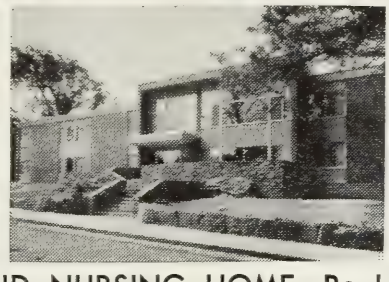
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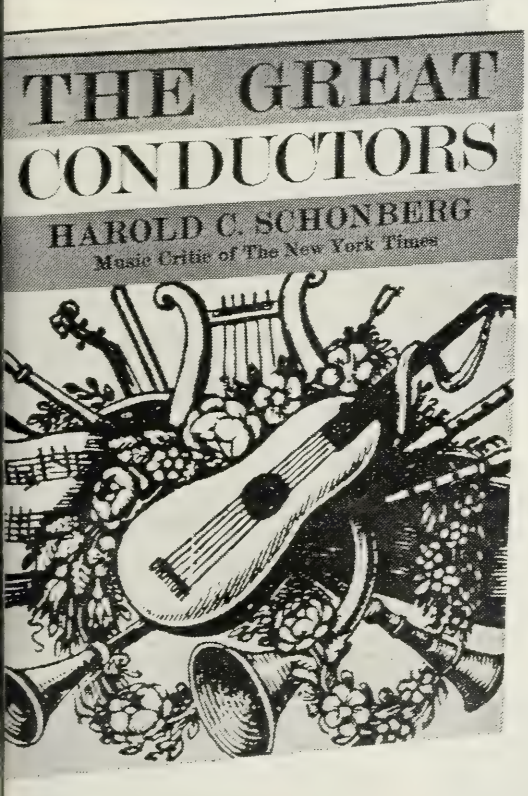
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From every accepted point of view, Felix Mendelssohn's given name could not have been more aptly chosen. Happy is the man who grows in a loving family circle where music and letters are actively pursued and his abilities nurtured at every hand, who enjoys the sympathy and understanding of a sister, herself a musician, and the devotion of a beautiful wife. Mendelssohn's development as an artist was never

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impeded by a money problem. He acquired, even as a boy, a complete and confident mastery of his instrument, the piano, and of felicitous orchestral writing. Finely attuned to the temper of his times, his music became its perfect and unflecked image. Given good looks and an even temper which was the soul of tact, his popularity was always assured. He knew numerous and close friendships. He was welcomed and adored by a large public in most of the communities where he dwelt. This happened in Düsseldorf where he directed the festivals, in Leipzig where he transformed the Gewandhaus Orchesra and founded the Conservatory, in London which he visited nine times. He broke precedent by standing before the London Philharmonic Orchestra with a baton (then an unaccustomed instrument) in his faultlessly gloved hand and showing for the first time the miracle of full orchestral control. When he took his place at the piano he so charmed the ladies that, as he put it in a letter to his family, their bright-colored hats 'were agitated like a tulip field swept by the wind'.

Mendelssohn did everything smoothly and acceptably, and one thing, only one, superlatively well. He was an avid reader, a linguist and philosopher, a conversationalist. He made a delightful guest and was asked everywhere. He was an indefatigable tourist, capturing his impressions in letters, diaries and sketches. The sketches were careful literal records. If the camera had been invented he would surely have relied upon it instead — and not remembered as well the detail his fine pencil point had noted. His lengthy written descriptions must have

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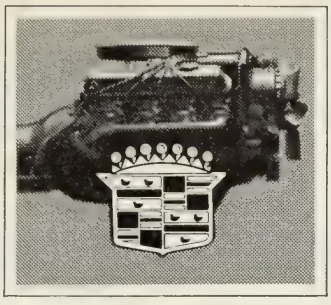
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been (as they always are) a good deal less interesting to the recipient who had not seen the objects described than to the writer still gloating over his memories. The letters to family and friends, affectionate, good natured, with never a hint of disputation, are somehow too irreproachable to be humanly communicative. When troubles occasionally disturbed their serenity they were carefully omitted in publication.

Since no man's life can be quite a paradise on earth, there was sometimes in his career a contrary undercurrent of envy and opposition, an expected undercurrent in view of his overriding success. Eric Werner in his new book considerably modifies this picture of untroubled felicity; indeed it is the truest account which has appeared in the English language. When he encountered the inner politics, the petty professional obstructionism which went with his conducting posts, he controlled his temper with difficulty. This was the case in Berlin, where he was drawn by family ties, but where his acceptance was somewhat less than unanimous. His monarch, Wilhelm IV, was well disposed, but had not the intelligence to understand his best capacities and give him a free hand. Occasional friction with his colleagues he met with polite forbearance, an attitude he could well afford to take. The last year of Felix, the favored of fortune, was clouded by sorrow. Having lost both parents, he was shaken by the death of his beloved sister Fanny in May 1847. He was already failing in health, and in the November following he died at the age of thirty-eight.

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Would the scope of his particular genius have expanded if he had lived another score of years, the years in which Wagner and Liszt changed the face of music and Brahms stoutly opposed them by adhering in his own forceful way to the symphonic proprieties? It is very doubtful. Mendelssohn was no intrepid adventurer – his music was crystallized into its neat and for him its proper form before he was of age. Music usually came to him without effort, but he spent his life refining, polishing, tirelessly improving his scores. He was not without daring, for his invention was fresh and ever-renewing – within formal bounds. Had he lived longer he might have given us more orchestral works as wholly engaging as the 'Italian' and 'Scottish' Symphonies, the 'Hebrides' Overture, but in much the same pattern. If the King and Court at Potsdam had not held him to such heavily classical authors as Sophocles and Racine for the Royal Theatre, he might have composed another score of incidental music as suitable to his airy and sparkling style as *'A Midsummer Night's Dream'*.

That part of Mendelssohn's music which has continued to appeal to posterity is limited, it must be admitted, by his conceptual limitations in the shaping of his scores. The tonal language which he made so intimately his own was too agreeable and unruffled to encompass the larger subjects, tragic, spiritual, contemplative, which drew him. He never found a viable libretto for an opera. He had the kind of intellect that responded to every contact with an alert sensitivity even when it

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was not within the scope of his own artistry. The magnitude of Bach's Saint Matthew Passion and the eruptive restlessness of Beethoven's C minor Symphony were quite beyond his usage, but they were close to his heart. He was a zealous propagandist for both composers; he first made the world aware of the Passion at the age of twenty, and a few months later he sat at Goethe's piano at Weimar, and played for him fugues from the *Well-tempered Clavier* and the first movement of the Fifth Symphony. Bach and Beethoven no more than touched Goethe's probing curiosity. To Mendelssohn they were unapproachable gods. Beethoven then (in 1830) was three years dead. He was still in the category of an avant garde composer. His music was ahead of Mendelssohn's aesthetic scope but not of his perceptivity. Mendelssohn's tonal felicities were the very mirror of his time. His best qualities are for all time. No orchestral scoring will ever quite repeat the Mendelssohnian lucidity, no scherzo will match in kind those he left. The composer who invented the 'song without words' so proved his particular gift for instrumental melody.

Mendelssohn's music has come in for a good deal of condescension as the years have passed. Wagnerian immensity eclipsed it for a long time. In the new century, as the taste turned to smaller forms, his too ready effusion of sentiment became suspect. Now we are becoming aware that what is lacking in music of today leads up to relish the warmth and glow of a past age which can never be recaptured. Mendelssohn has left the heritage of an era which is the more treasurable to us because he supplies a quality in human nature which we can receive more easily than express.

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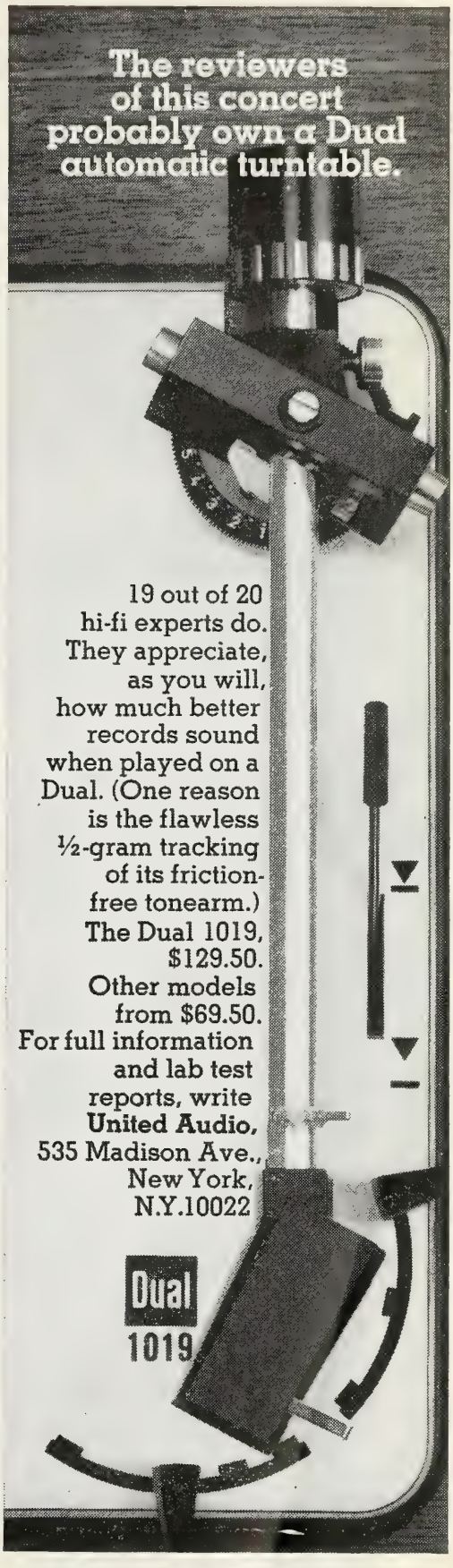
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The members of the orchestra



Max Winder

left to right Bernard Kadinoff, Gerald Gelbloom, Max Winder, Stephen Geber

The next concert in the successful new chamber music series presented by the Boston Symphony Orchestra and the New England Conservatory will be given by the Music Guild String Quartet at Jordan Hall next Monday January 8 at 8.30 p.m.

MAX WINDER, the first violin of the Music Guild String Quartet, was born in Paris and studied at the Conservatory there. His career began when he played with the Concerts Colone under Paul Paray. He then became Concertmaster of the Nice Opera Orchestra and in 1947 he came to the United States and joined the Orchestra in Cleveland. From there he moved to the Houston Symphony, where he was Assistant Concertmaster under Leopold Stokowski and Sir John Barbirolli. He was a member of the Houston Music Guild Chamber Ensemble and took an active part in Young Audiences Inc. Max Winder joined the Boston Symphony Orchestra in 1962. In his spare time he is an enthusiastic photographer.

GERALD GELBLOOM, second violin of the quartet, was at the Juilliard School and the University of Hartford, and studied with Mischa Mischakoff and Ivan Galamian. He has had a distinguished professional career as an orchestral musician, a chamber player and teacher. He has played in the Cleveland Orchestra, has been Assistant Concertmaster of the Baltimore Symphony, and was Concertmaster of the Hartford Symphony before joining the Boston Symphony in 1961.

The chamber ensembles of which he has been a member include the Busch Chamber Music Players, the Casals Festival Orchestra, the Peabody Quartet, the Hartford String Quartet and the Boston Fine Arts Quartet. He has been on the faculty of the Peabody Conservatory, Chairman of the String Department of the Hartford School of Music, and also for a time, Artist-teacher at Wesleyan University, as well as holding other teaching posts. He has been soloist with the Hartford Symphony, the Boston Pops, and played one of the solo parts in the performances of Vivaldi's Concerto for Four Violins with Erich Leinsdorf and the Boston Symphony in 1966. Gerald Gelbloom has been visiting teacher at Brandeis University during 1967. He owns a violin made by Giovanni Battista Guadagnini in Piacenza in 1747.

The Music Guild String Quartet's violist is **BERNARD KADINOFF**, who was born in New York City. After musical training early in his life at the Greenwich House Music School he studied viola with Milton Katims at the Juilliard School. During his service with the U.S. Army he played French horn in the 332nd ASF Band. After demobilization he played for three years in the NBC Symphony Orchestra under Arturo Toscanini, and joined the Boston Symphony in 1951. He became a member of the Boston Opera Company orchestra in 1963. He has played as soloist at the Gardner Museum, at the Esplanade concerts and with the Boston Pops Orchestra.

Bernard Kadinoff has been on the faculty of Boston University since 1965, and taught viola at Wellesley College for two years. He first met his wife when she sang with the New England Conservatory Chorus at a Boston Symphony recording session, and they have three young children who are all music lovers. His chief hobby is cartography.

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The youngest member of the Quartet is cellist **STEPHEN GEBER**, who was appointed to the Boston Symphony at the age of twenty-two in the summer of 1965, while he was principal cellist of the Berkshire Music Center Orchestra. A native of Los Angeles, he comes from a family of cellists: his father is a member of the Los Angeles Philharmonic, and his mother is an active teacher and performer in that city. He studied in California with Gabor Rejto and Stephen Déak, and was graduated with honors from the Eastman School in Rochester where his teacher was Ronald Leonard. He has received several awards and prizes in Los Angeles, and was the William Schwann Fellow of the Berkshire Music Center in the summer of 1965. Before coming to Boston he was principal cellist of the American Youth Symphony in Los Angeles. For four years he was a member of the Rochester Philharmonic and the Eastman Rochester Symphony. He has performed as soloist with the Eastman Philharmonia, the Rochester Philharmonic, and other orchestras on the west coast. Stephen Geber's wife Judith is a pianist, and together they have given many performances in Boston, New York, and on the west coast. He is a faculty member of the New England Conservatory.

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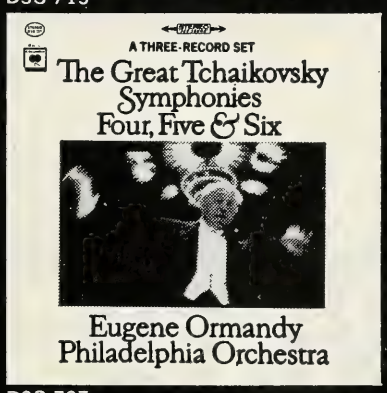
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A new record by the Orchestra

RCA Victor releases this month a new recording by the Orchestra of 'Scenes from Romeo and Juliet' by Prokofiev. Subscribers will remember from the performance last season that the choice of movements from the complete ballet included some from the well-known suites which Prokofiev made from his ballet, and others which are usually heard only in the complete ballet.

Exhibition

The pictures currently on view in Symphony Hall are loaned from the Shore Galleries, which were founded in 1946 in Provincetown. Six years later the Galleries were moved to Boston. As well as specializing in American work of the nineteenth and early twentieth centuries, the Shore Galleries act as agents for several contemporary artists in the New England area.

Subscribers' Exhibition

The annual exhibition of paintings by Friends, subscribers and members of the Boston Symphony Orchestra will take place from January 12 to January 27.

Paintings must be brought to Symphony Hall on Monday January 8 and Tuesday January 9. Application blanks may be obtained at the Friends' Office, or at the Box Office on the evenings of concerts. It is essential that applications be submitted during the week before January 8.



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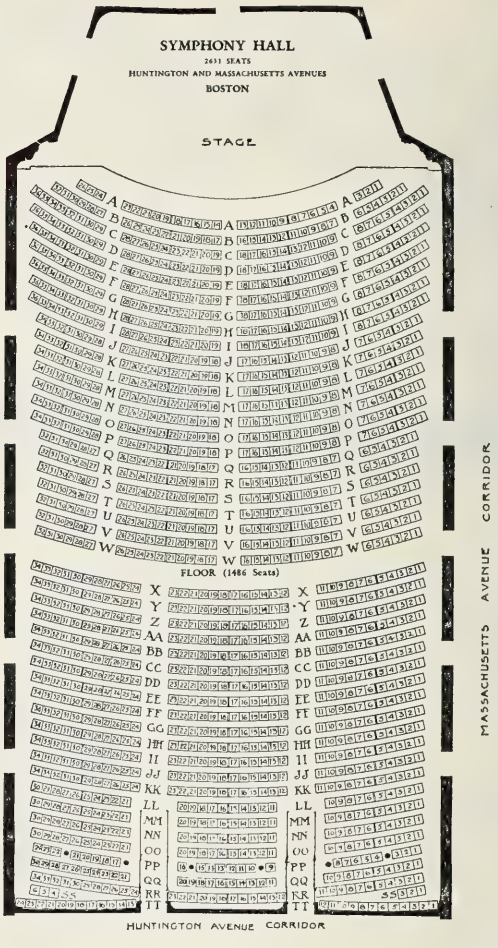
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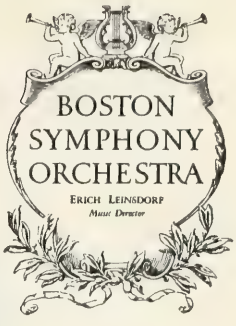
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January 8 at 8.30

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MOZART	Quartet in A major K. 464
BARTOK	Quartet no. 3
BEETHOVEN	Quartet no. 9 in C op. 59 no. 3

February 5 at 8.30

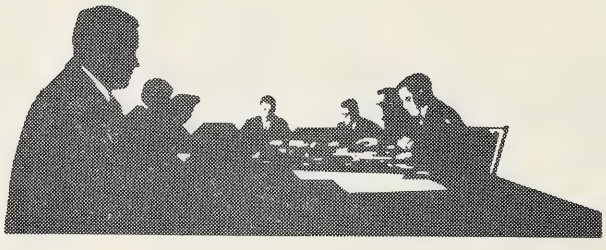
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WEBERN	Concerto op. 24
DAHL	Duo Concertante for flute and percussion
MOZART	Divertimento in E flat K. 563

Members of the Friends of the Boston Symphony Orchestra and Friends of the New England Conservatory may secure a free ticket for a guest to accompany them. Friends of the Boston Symphony Orchestra should telephone Mrs Whittall at Symphony Hall (CO 6-1492) for details. Friends of the New England Conservatory should get in touch with Miss Virginia Clay at the Jordan Hall Box Office (536-2412).

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FUTURE PROGRAMS

Thirteenth Program

Friday afternoon January 12 at 2 o'clock
Saturday evening January 13 at 8.30

LEOPOLD STOKOWSKI guest conductor

MOZART	Don Giovanni – Overture
BEETHOVEN	Symphony no. 7 in A major
TCHAIKOVSKY	Hamlet – Fantasy Overture
MUSSORGSKY	Boris Godunov – orchestral excerpts

Erich Leinsdorf leaves shortly for Europe, and will conduct the Orchestre National de la Radiodiffusion Française in Paris. John Browning will appear as soloist with Mr Leinsdorf, and one of the concerts will be broadcast on French television.

First of the guest conductors to appear with the Orchestra in Mr Leinsdorf's absence will be Leopold Stokowski. Now in his eighty-sixth year, he last conducted the Orchestra at Tanglewood in August 1965, and in Boston five months earlier. The Orchestra will play for the first time Mr Stokowski's own transcription of excerpts from *Boris Godunov;* it was he who introduced the original version of Mussorgsky's opera to American audiences shortly after the belated Russian première in 1928. The other novelty will be the ending to the *Don Giovanni* Overture: usually we hear in concert an ending composed by Johann André, but next week we shall hear final bars to the Overture which Mr Stokowski has taken from the last act of the opera.

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

Fourteenth Program

Friday afternoon January 19 at 2 o'clock
Saturday evening January 20 at 8.30

CHARLES MUNCH guest conductor

BERLIOZ	Romeo and Juliet
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There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

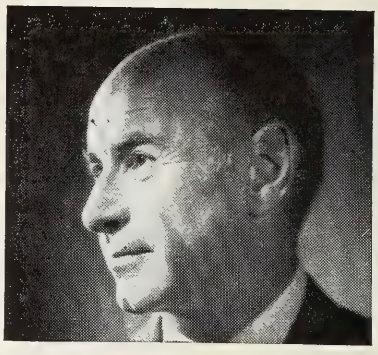
To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
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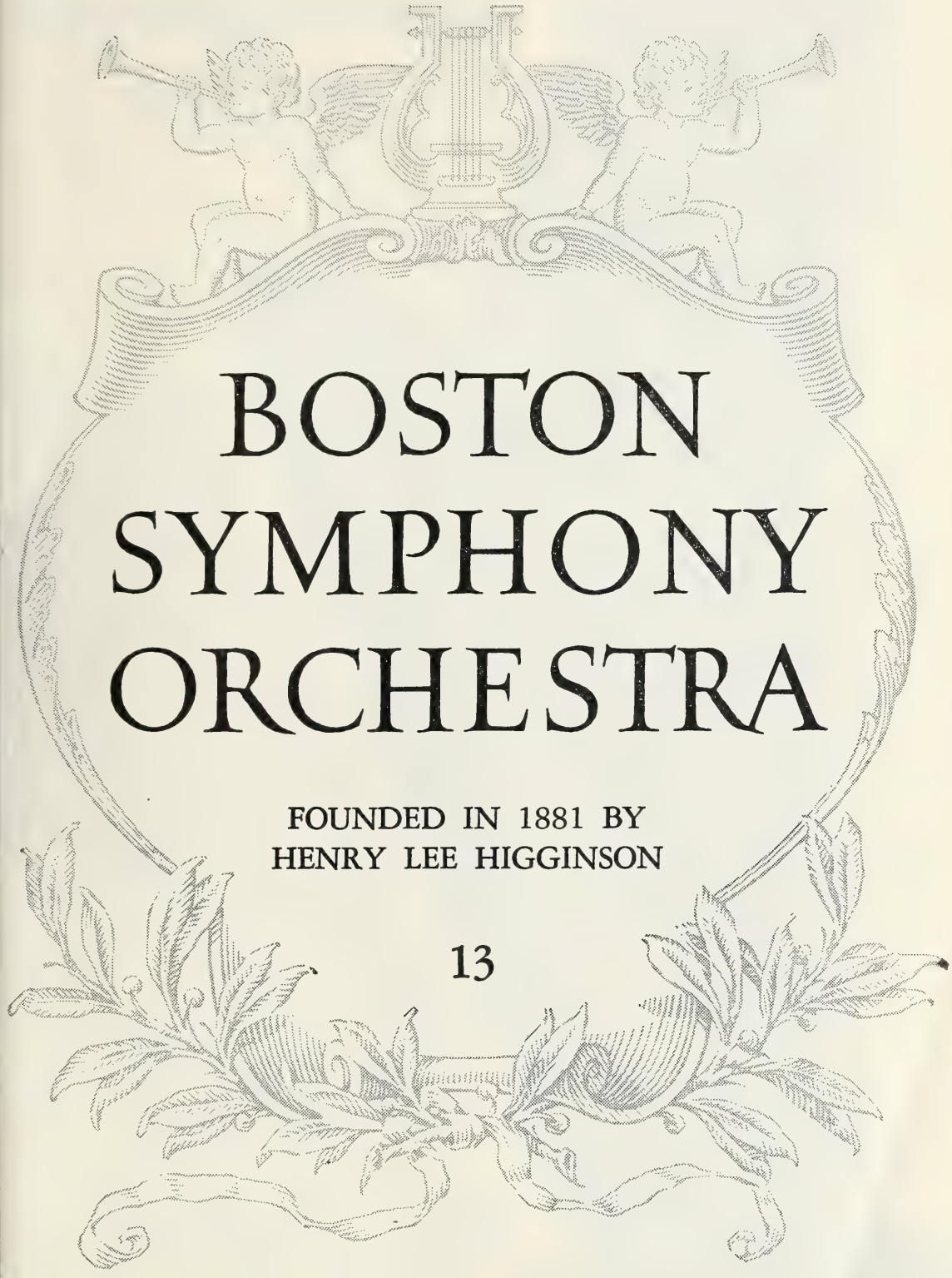


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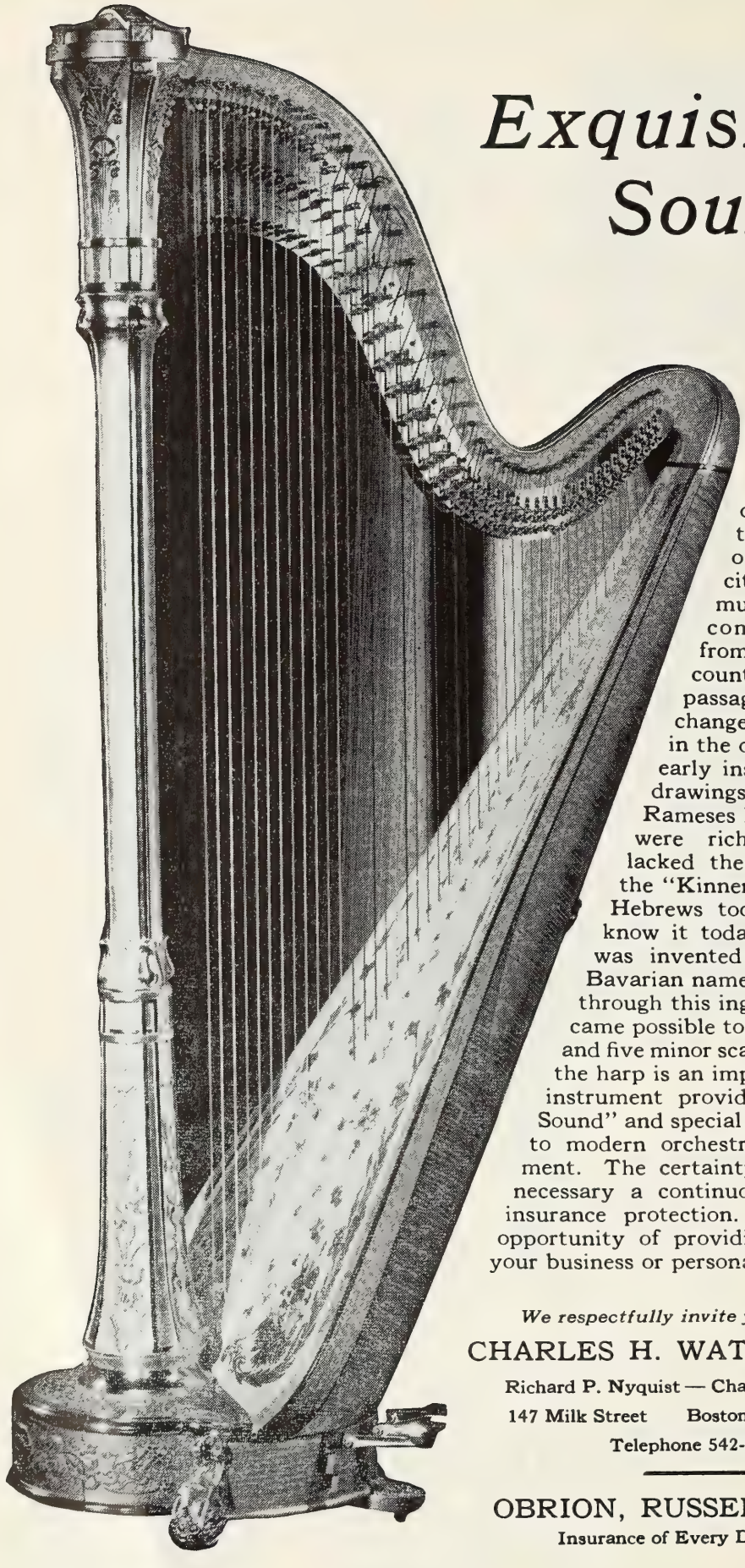


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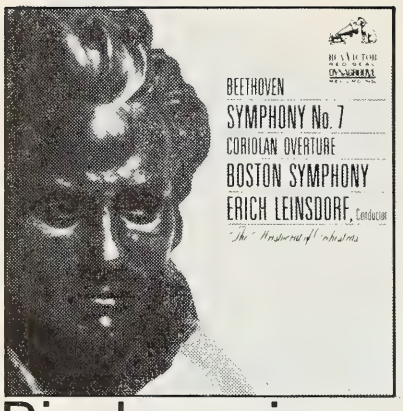
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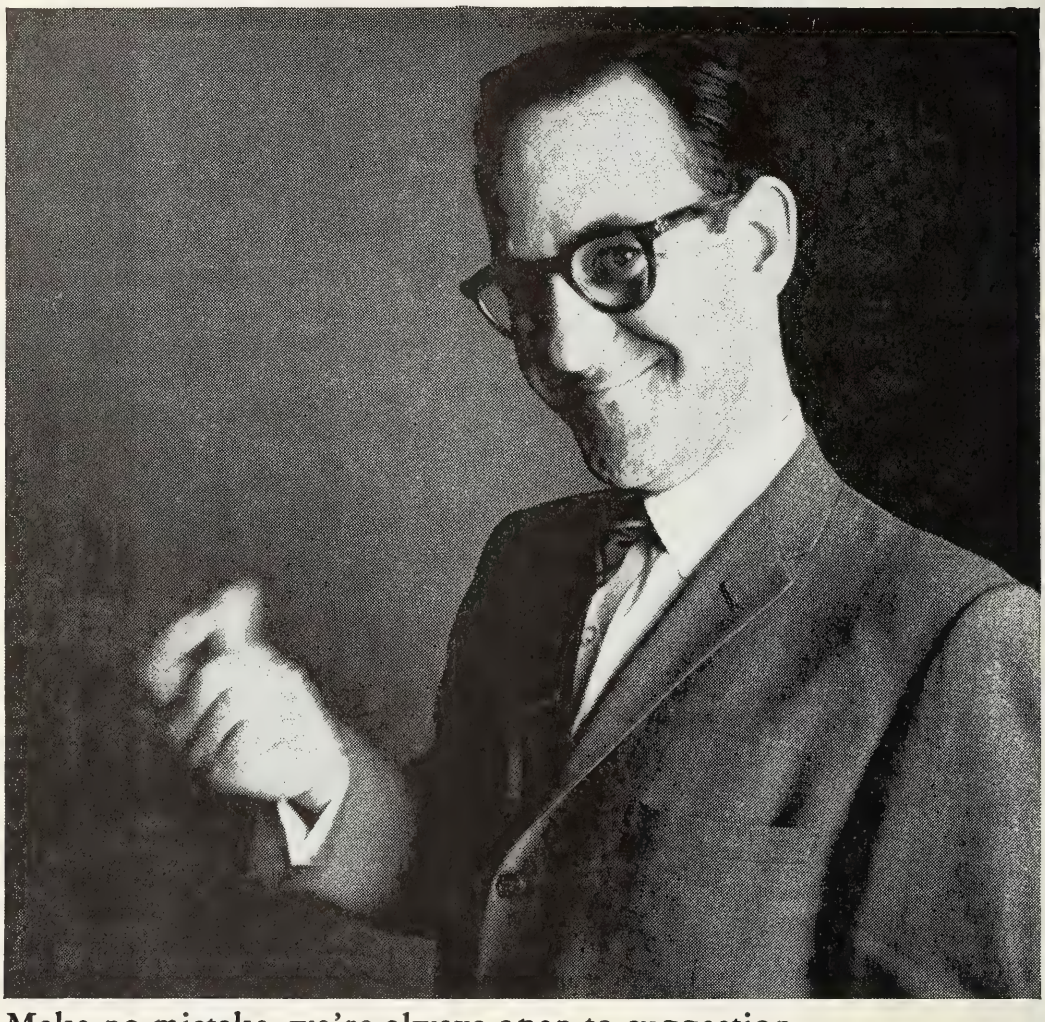
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Saturday evening January 13 at 8.30

LEOPOLD STOKOWSKI guest conductor

MOZART — Don Giovanni – Overture

BEETHOVEN — Symphony no. 7 in A major op. 92
Poco sostenuto – vivace
Allegretto
Presto – assai meno presto – tempo primo
Allegro con brio

INTERMISSION

TCHAIKOVSKY — Hamlet – Fantasy Overture op. 67a

MUSSORGSKY — Excerpts from Boris Godunov
(transcribed for orchestra by Leopold Stokowski)

First performance in Boston

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and at about 10.20 on Saturday

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Program notes by Leonard Marcus

WOLFGANG AMADEUS MOZART

Don Giovanni – Overture

Mozart was born in Salzburg on January 27 1756, and died in Vienna on December 5 1791. He composed Don Giovanni in 1787 and conducted the first performance of the opera in Prague on October 29 of that year. The Overture was last played by the Boston Symphony Orchestra in this series on December 23 and 24 1920, when Pierre Monteux conducted.
The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

'Mozart should have composed *Faust',* said Goethe after having heard *Don Giovanni.* The Don Juan captured by Mozart, like Goethe's Faust, has passions too great for the confines of either convention or reality. And like Faust, he is released from his predicament only by death.

The legend of the libertine nobleman from Seville, Don Juan de Tenorio, who murders the father of a lady he is trying to seduce, and who is later carried to hell by his victim's statue, was two centuries old by the time Mozart and his librettist, Lorenzo Da Ponte, brought it to its highest artistic peak. Nor did Da Ponte create an original libretto. The text was actually based on a libretto of Giovanni Bertati, who also had written the text for Cimarosa's *Secret Marriage.* Legend has another author giving a hand in creating the text of *Don Giovanni.* This was the contemporary libertine Casanova himself (whose first name, by the way, was Giovanni). Casanova, now in his sixties, was in Prague in 1787, when Mozart was working there on *Don Giovanni.* He happened one day to meet Da Ponte, an old friend, who introduced him to Mozart as 'our Don Giovanni'. The three apparently had many sessions together over a period of ten days and Casanova reportedly finished one scene when Da Ponte was called out of town.

The night before the première in Prague the overture was still unwritten. Mozart devoted the night to its composition so that a copyist could get it in the morning. The following evening, October 29 1787, Mozart conducted the première at the Prague Opera. It was an immediate success.

In concert versions of the overture – which in the opera leads directly to Scene I – various endings have been used, written by such musicians as Christian Cannabich, A. E. Marschner, and J. P. Schmidt. The one we usually hear is by Johann Anton André. In its place Mr Stokowski has used the last bars of the scene in the finale of the opera, where Don Giovanni is dragged down to hell. This reflects the sound of the overture's beginning, so that we can have the rare experience of hearing an all-Mozart Overture to *Don Giovanni.*

Leonard Marcus, an alumnus of the Berkshire Music Center and an honors graduate of Harvard, is a conductor, composer, violinist, scholar, writer, and is currently Managing Editor of High Fidelity Magazine. *During his varied career he has served in the U.S. Army as conductor-arranger-cymbal player and writer of musical shows, has been assistant to Antal Dorati in Minneapolis, and has also been program annotator for the American Symphony Orchestra.*


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tiny sashed waist
ruffles take flight
Chester Weinberg's
romance from the
French Shops'
ollection
Filene's

LUDWIG VAN BEETHOVEN

Symphony no. 7 in A major op. 92

Beethoven was born in Bonn in December 1770 (probably the 16th) and died in Vienna on March 26 1827. He finished the Symphony in the summer of 1812 and directed the first public performance in the hall of the University of Vienna on December 8 1813. Georg Henschel conducted the first performance by the Boston Symphony Orchestra during the first season on February 3 and 4 1882. The most recent performances in this series were conducted by Erich Leinsdorf on September 30 and October 1 1966. The Orchestra has recorded Beethoven's Symphony no. 7 under the direction of Erich Leinsdorf for RCA Victor.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Beethoven's Seventh and Eighth Symphonies form a pair. Both were first conceived around 1809; both were written in 1812; both were premiered in 1813 (the Eighth, to be sure, at a private concert at Beethoven's friend and pupil Archduke Rudolf's, the first public performance not taking place until early 1814); and both were published in 1816. And both eschew the depths to scale the heights. You will excuse the inadequate metaphor. There will be more. Perhaps the reason Beethoven's music lends itself so readily to metaphorical analysis is that it is so patently universal. The beautiful and the vulgar, the sublime and the absurd are constantly juxtaposed, interposed, and superimposed till the music touches all extremes — and implies everything between. You can refer to almost any extensive passage in Beethoven, say almost anything that pops into your head, and somebody is bound to think he knows what you are talking about. The

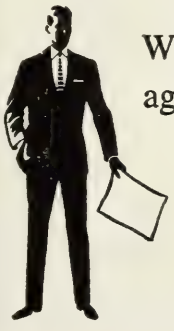




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opening A major chord of the present symphony, with its leftover oboe tone, has been compared with everything from primeval lightning gloriously creating the first tenuous living organism to the pathetic squeal of the victim of a just sprung mousetrap.

It is no paradox that both metaphors are valid. With Beethoven as with no previous composer — and as with none again until Mahler — the most base becomes metamorphosed into the divine.

Of all nine symphonies, Beethoven's Seventh most clearly shows the composer as the master of all he surveys, an Alexander who has not yet discovered any further worlds to conquer. It is the most extrovert of the nine, more so than the open but somewhat mystic *Pastorale;* it is more joyful than the, after all, minor key *Choral.* For comparable Dionysian frenzy, music had to await our own century.

Beethoven opens the work by creating an orchestral universe into which he can introduce the joy that will dominate the rest. A bolt of A major strikes to expose a germinal oboe, which cautiously begins to take shape as a motif. Another bolt and the clarinet is born, then, each in turn, the horns, flutes, and bassoons. Strings hesitantly emerge. Meanwhile the oboe has evolved to enough strength to sing a simple tune, the symphony's first lyricism. A flute and then the strings gather the energy to sing the melody and the orchestra alights upon the at first unsure E natural from which will spring the Vivace.

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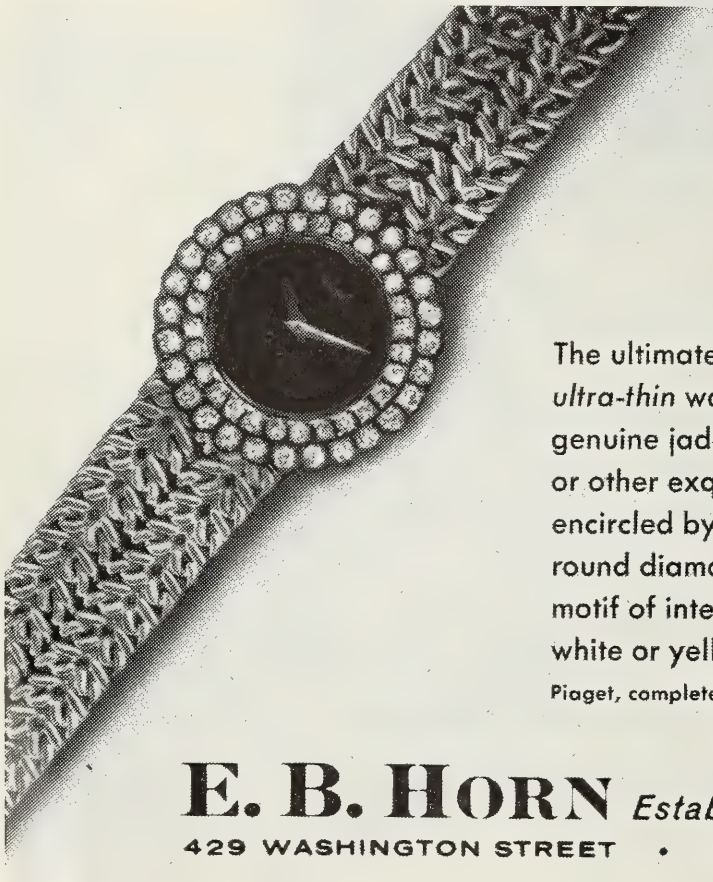
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For the movement proper, Beethoven introduces the jagged da-di-dum da-di-dum figure that is one of the most difficult for even a single performer to maintain correctly—and then asks an entire orchestra to keep it going, hardly missing a bar, for nearly 400 measures! Beethoven's procedure, while dangerous, is psychologically astute: only an orchestra infected with Beethoven's own frenetic ecstasy can even perform the unrelenting rhythm for long with accuracy. A performance of this movement is either transported to greatness or it is no performance at all. In order not to disturb the hypnotic rhythm, what passes for a second theme is actually only a variation of the first.

The second movement stole the show during the December 8 1813 première, although the audience at that charity concert in Vienna (for the benefit of soldiers wounded at Hanau against Napoleon) had come primarily to hear the *Wellington's Victory* — and to see Meyerbeer and Hummel playing the kettledrums, Spohr and Salieri the violins, all under Beethoven's direction. From the opening A minor chord, one knows that something special is under way. Play it on the piano, in its proper unorthodox spacing, and most knowledgeable listeners will identify it. What follows is no orthodox slow movement either, but an Allegretto, in keeping with the liveliness of the symphony. As in the first movement, a single rhythmic figure dominates, eventually appearing pizzicato in the lower strings under a more lyric section. (This single-rhythm idea is one reason Wagner called the Seventh Symphony the 'apotheosis of the Dance'.) The strangely spaced opening chord also closes the movement.



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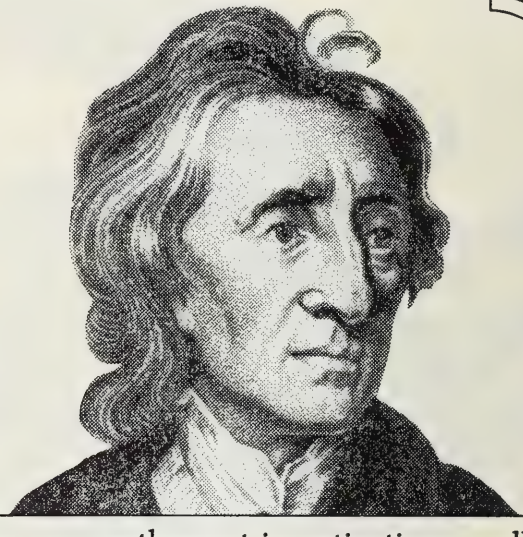


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Next comes a devilishly humorous scherzo. Strings and winds toss a wealth of motifs about. The trio traditionally allows a composer to show off at least one technical aspect of an instrument. Beethoven, with wry humor, chooses the *second* (!) horn, who demonstrates in an interminably repeated two-note figure that if the player plunges his fist into the bell of the horn, the pitch is forced down a semitone. Even such trivia, Beethoven seems to be saying, has its place in the symphonic universe.

Frenzy reaches a peak in the finale. Twice the winds and brass spit out a three-note rejoiner to a sharp slap from the strings. Then a veritable orgy begins, again based on a single motif. With the sharp chord, the sputter, and the motif, Beethoven constructs one of the wildest pieces ever penned. Although an independent Pan-like tune does appear from time to time, it invariably gets punctured by the slap almost as soon as it starts. But despite its uncontrolled appearance, the movement is as tightly constructed as a fugue.

John Locke



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PETER ILYICH TCHAIKOVSKY

Hamlet – Fantasy Overture after Shakespeare op. 67a

Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7 1840 and died in St Petersburg on November 6 1893. He composed Hamlet in 1888 and the first performance took place in St Petersburg on November 18 1891. Arthur Nikisch conducted the Boston Symphony Orchestra's first performance on March 4 1892; the most recent performances in this series were conducted by Pierre Monteux on February 4 and 5 1955.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, snare drum, cymbals, tam tam, bass drum and strings.

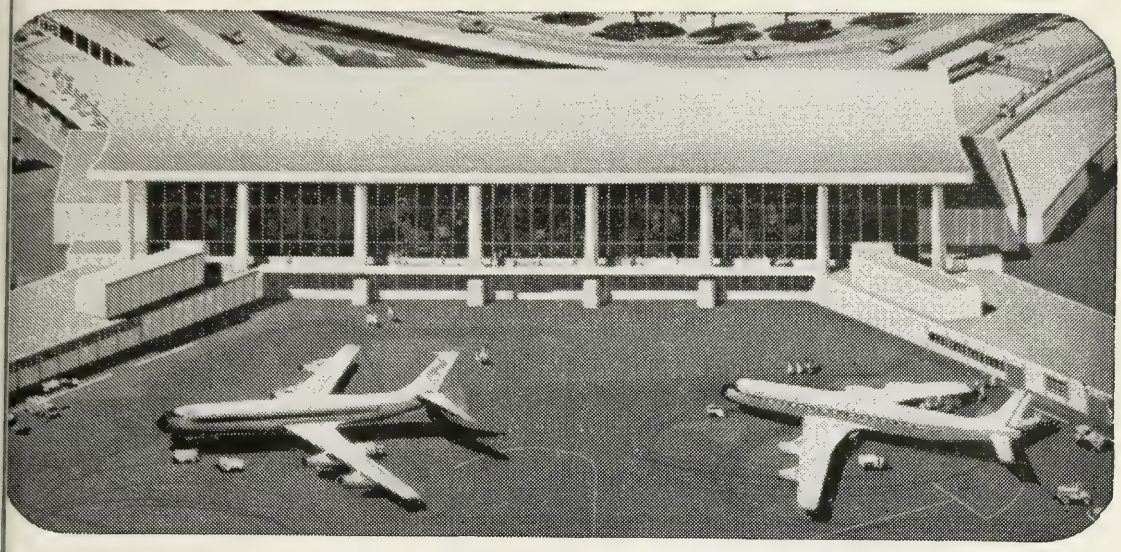
Three times Tchaikovsky tackled tone poems based on works of Shakespeare: *Romeo and Juliet, The Tempest,* and *Hamlet.* The first is one of the composer's most popular scores; the second is heard from time to time; but *Hamlet* is hardly ever performed at all. Yet one would imagine that Shakespeare's brooding, self-involved, morbid Dane would have been the most sympathetically captured of all the subjects that attracted the brooding, self-involved, morbid Tchaikovsky. Not at all, for on the two occasions that Tchaikovsky wrote music on the subject of *Hamlet,* he was either also involved in writing something more portentous – as with the present overture of 1888, during which time he was also working on the Fifth Symphony – or he was sick and tired of the whole topic. This latter instance occurred in 1891 when he composed incidental music to the play, having to limit himself to a very small orchestra, for French actor-manager Lucien Germain Guitry (father of Sacha).

In 1888 Tchaikovsky also met Grieg, whom he admired greatly, and the *Hamlet* Fantasy Overture is dedicated to that other Scandivanian. The first performance took place in St Petersburg on November 24 1888, Tchaikovsky conducting. It reached these shores on February 14 1891, when Theodore Thomas conducted it in Brooklyn. It was Thomas, by the way, who was originally to have planned the five-day festival that opened Carnegie Hall two and one-half months later, during which celebration Tchaikovsky himself made his American debut as a conductor. But Thomas withdrew in favor of Walter Damrosch in order to establish the Chicago Symphony.

The *Hamlet* Fantasy Overture begins *Lento lugubre,* in a loud, low-pitched, intense passage that some writers have with creative irrelevance determined to be the ghost of Hamlet's father. (Unlike that spectre, this introduction returns at the end to conclude the work.) No specific incidents, in fact, are depicted in Tchaikovsky's piece, only his impressions of the play as a whole. A notable passage occurs toward the end of this introduction, as muted horns embark on a crescendo with twelve long, reiterated notes followed by a stroke of the gong and a final statement of the opening theme, now a bit faster *(Andante non troppo),* by the brass.

An exciting Allegro follows, developing great momentum and stimulating an anticipation of the inevitable lovely Tchaikovskian theme. This finally comes, first (and typically) in the oboe. The two attitudes vie for predominance, only to be cut short by the return of the slow opening. As the piece concludes, the music has died away, while a steady, soft pattern thumps in the kettle drum.

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MODEST PETROVICH MUSSORGSKY

Excerpts from Boris Godunov (transcribed for orchestra by Leopold Stokowski)

Mussorgsky was born at Karevo in the government of Pskov on March 21 1839 and died in St Petersburg on March 28 1881. He composed the first version of Boris Godunov during 1868–9, the second during 1871–2. The latter was presented at the Maryinsky Theatre, St Petersburg, on February 8 1874; the earlier version was not given until February 1928, in Russia.

The instrumentation: 4 flutes, 2 piccolos, 2 oboes and english horn, 3 clarinets, bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 4 trombones, tuba, timpani, bass drum, cymbals, glockenspiel, tam tam, chimes, gong, vibraphone, 2 harps, piano (four hands) and strings.

In February 1928, in Russia, fifty-four years after its St Petersburg première in a revised version by the composer, Mussorgsky's opera *Boris Godunov* was first heard in its original state. A year and a half later, the original *Boris* was first heard in America at a concert of the Philadelphia Orchestra under the direction of Leopold Stokowski. This was over sixteen years since New York's Metropolitan Opera, using Rimsky-Korsakov's orchestration, introduced the work to this country. Actually, there were two Rimsky versions, as there were two Mussorgsky versions. The composer changed his original concept at the insistence of the directors of St Petersburg's Maryinsky Theater, which premièred the opera. This second version contained some extra, pleasant-sounding arias, a new love interest, and some scene shifts. In 1904 Rimsky-

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Korsakov made his own, more colorfully orchestrated version, for a revival of the opera. Four years later the opera was revived once again, by which time Rimsky had had some second thoughts about his flights of fancy and had modified his orchestration to conform more closely to the original. It was this fourth version that became popular in opera houses around the world and that is most often heard to this day.

Stokowski's transcription is based on Mussorgsky's *original* score, and follows the original sequence of the opera. The conductor has explained his approach as follows: 'With generous intentions Rimsky-Korsakov tried to reorchestrate and re-form *Boris.* Instead, he made something far from the spirit of Mussorgsky. The original orchestration of Mussorgsky shows clearly what he was trying to say, but sometimes he failed to express his musical conception, because he was inexperienced in the vast, subtle, and highly differentiated world of the modern orchestra. There are exceptions to this, notably the *Siege of Kazan* [*Varlaam's narrative*], in form a theme and variations, in spirit a fantastic scherzo. This is a masterpiece of orchestration, especially that variation which describes how Ivan the Terrible lit the fires and exploded the mines under the walls of the Tartar fortress. Mussorgsky's score is full of inspired music of symphonic quality. Wherever the orchestration of Mussorgsky only partly expresses the spirit of his musical conception, I have tried to help the orchestra more completely say what Mussorgsky was aiming to express, keeping the music in the

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dramatic sequence of Pushkin's drama and Mussorgsky's score. The result is something like a free modern symphony, which in this form is available to music lovers who otherwise rarely hear this music of power and imagination and genius. Mussorgsky paints richly in tone the Russia of Pushkin, Gogol, Dostoievsky — a life which few other peoples have approached in pageantry, cruelty, and sensitive perception of the beauty and horror of which life is capable.'

As there are two Mussorgsky versions and two Rimsky versions, so there are two Stokowski transcriptions: one with chorus, the other purely orchestral. Since, in the original, the orchestra almost invariably doubles the voices, practically nothing had to be done to transform the 'cantata' version into the 'symphony'.

The scenes depicted in the transcription are as follows:

1. Outside the Novodievichi Monastery the people ask Boris for protection, singing his praises and asking him to become Czar. In the distance pilgrims are heard. They come closer and enter the monastery.

2. The coronation of Boris as Czar.

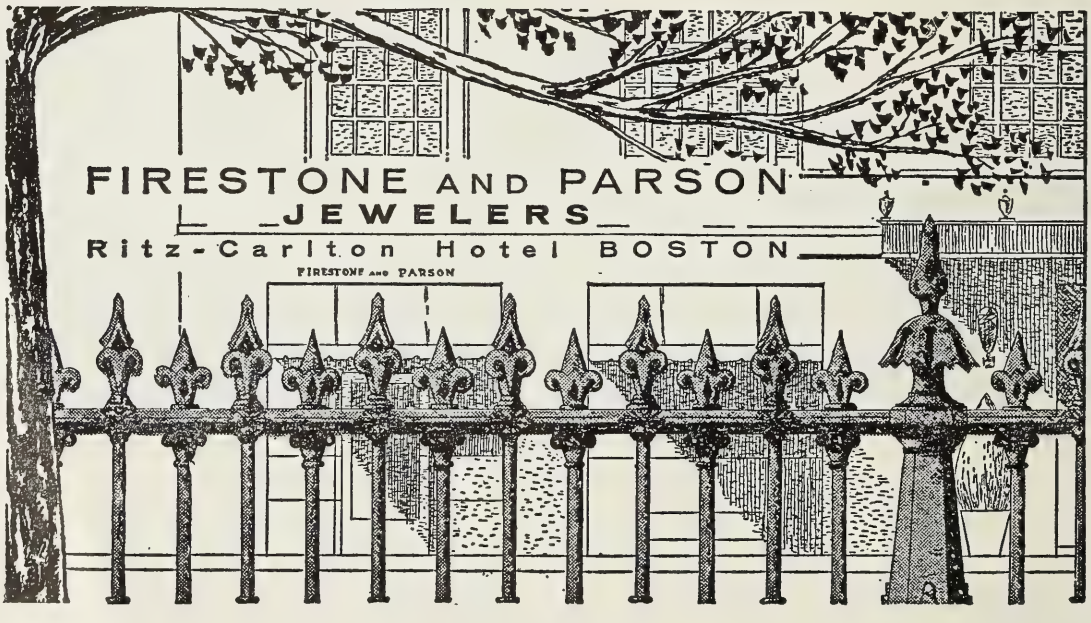
3. Monks in the Monastery of Choudov ask God for mercy and forgiveness.

4. The siege of Kazan, an earthy song sung by the drunken Varlaam, referred to above.

5. An idiot sings a ditty foretelling the fate of Russia. The starving people, now ready to rally behind the false Dmitri, beg Boris for bread.

6. The death of Boris.

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by John N. Burk

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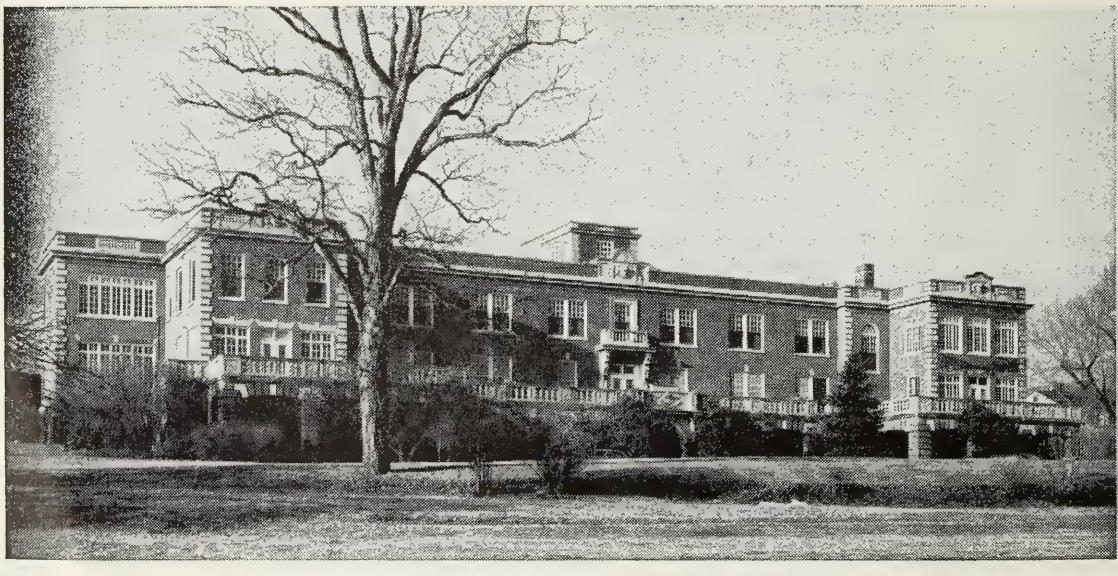
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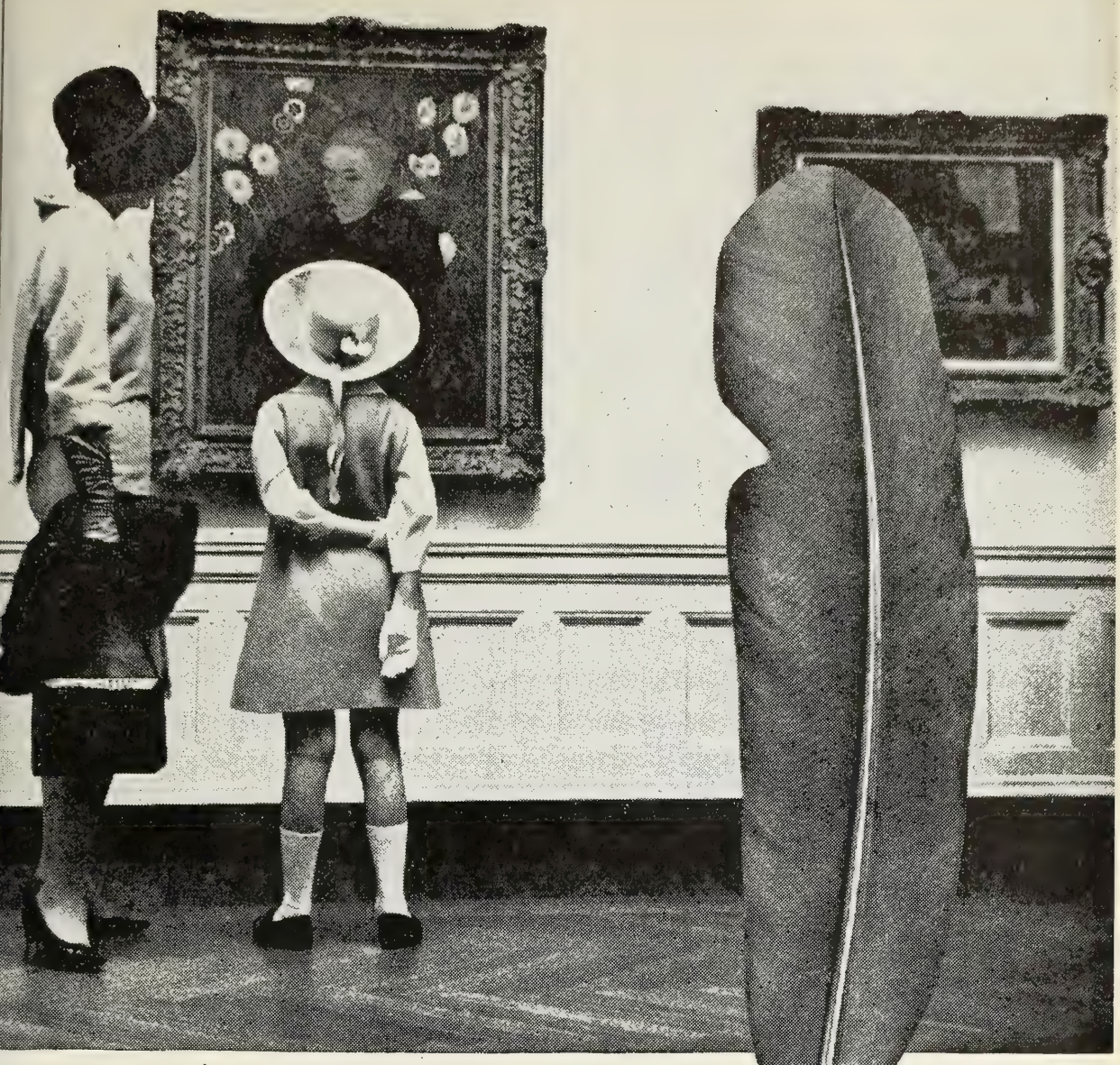
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one else good enough to make their own music intelligible. Except for this compulsion, Berlioz, Mendelssohn, Wagner, Liszt might not have given more than passing attention to what was not then regarded as much more than a work-a-day job. It was the emergence of Berlioz' orchestral and Wagner's exacting operatic scores, the emergence of the Romantic symphonies from Beethoven to Brahms that first required a kind of intelligence, imagination and application on the part of leaders until then simply non-existent. What passed for conductors until the beginning of the last century had been the *Kapellmeisters,* routine time beaters holding together from the keyboard as best they might groups of chamber size and mixed abilities, as hirelings of a prince.

The nineteenth century soon outgrew this species of cloistered performance under the exclusive patronage of social rank. The wealthier townsfolk became interested. The players in concert 'societies', always largely amateur, were replaced by professionals ('professors' as they were called in England), whereby there was at last the beginning of an approach to present day standards.

Until Weber, Spohr and Mendelssohn (composers all), leaders did not even use a stick. A stick was for cueing a chorus, an implement to forestall disaster by wrong entrances. It would have been thought wasteful to pay a musician simply to wave a stick and not contribute to the sound. 'Interpretation', rubato, dynamic shadings were not even thought of by most *Kapellmeisters.*

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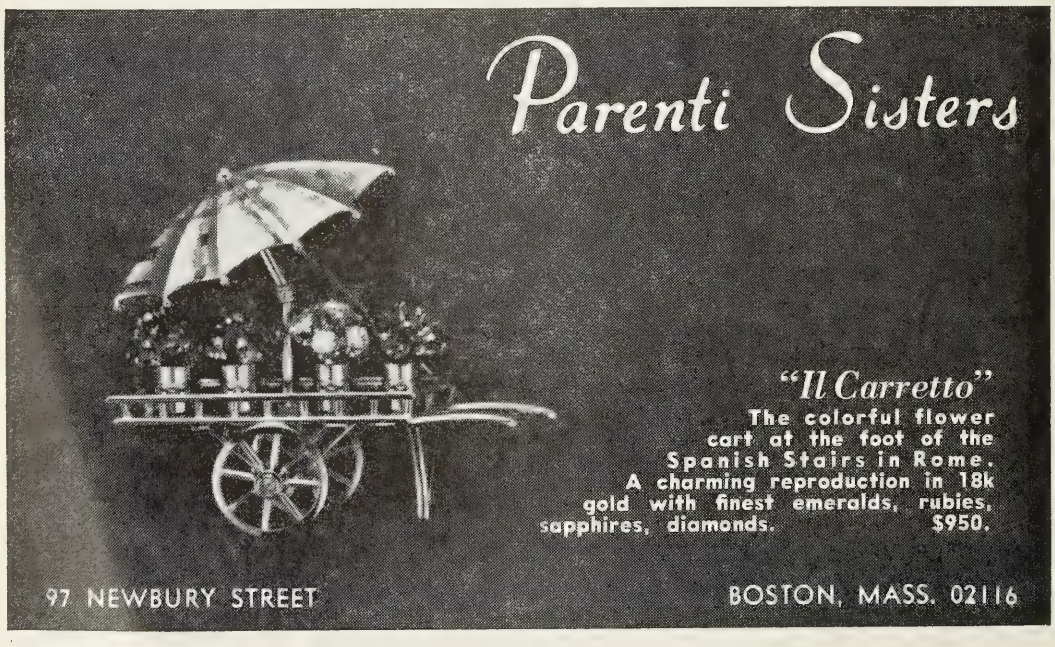
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If one of these could behold a conductor today wildly gesticulating with a stick, making extravagant exhortations, he would probably put him down as either a madman or a charlatan. A conductor's traditional job was to beat time and hold things together, not to make a show of himself. The leader was not something for the audience to watch. If Weber or Mendelssohn made a visual impression, it was because they had a well-tailored, gentlemanly air (then rare among mere musicians) which invited respect and appealed to the ladies. Conductors had no reason to make extravagant gestures. Wagner would have been more animated, but only because he was absorbed in inducing his new highly charged style into his men. In Bayreuth he made his disciple-conductors invisible to the audience. Habeneck in Paris, who had mostly opera players and students to work with, was stumpy and unprepossessing; he led by waving his bow. Sir George Grove wrote of him as a first rate 'drill sergeant'. Sir Michael Costa, during his many years as conductor in England, was respected for his discipline rather than pleasing to the eye. These and their colleagues were too intent upon the task before them to give any particular thought of how they might look to the audience. If they were questioned about it they would probably have been astonished at the thought that musical performance need be anything else than clearly directed and correctly played. The gesticulating conductor was still to come, in fulfillment of the Romantic urge. Beethoven's nine symphonies set the pace. Conductors had to develop who could handle them with something more perceptive than adherence to the notes in the score, and who could meet the more unbridled expressive and sensational demands of the music that was being written.

The general concert conditions were also changing. The industrial revolution was fostering bourgeois communities. The prosperous tradesman, or more probably his wife, was found cultivating the arts. There began to accumulate a new phenomenon in the Western World—a potential concert public, a public in complete contrast to the social gatherings in the mansions of Vienna or Paris, in contrast even to what was known as society in London.



COUNCIL OF FRIENDS

The loyal support of the Friends of the Boston Symphony Orchestra has played a major role in maintaining its standards of excellence and prominent position among the orchestras of the world.

Mrs Jerome Rosenfeld and Mrs John M. Bradley, of the Council of Friends, planned a series of luncheons at Horticultural Hall designed for the convenience of the Friends who attend the Friday afternoon concerts.

The first luncheon of the series took place this Friday, January 12th. Council members from Concord, Wayland, Wellesley and Weston were hosts at the luncheon and decorated Horticultural Hall with greens donated by Stop and Shop and carnations given at cost by Milldam Florists of Concord. La Maison Jacquin en France and McKesson Liquors Inc. gave the wine. The second luncheon, on February 9th, will be under the auspices of Council members from Andover, Brookline and the North Shore.

Although series tickets to these luncheons have been sold out, the ticket resale plan in practice for Symphony tickets applies to Friends luncheon tickets, and Friends who wish to attend a single luncheon should call Mrs Whittall at Symphony Hall (266-1492) for a reservation. Single tickets are $5, and the three remaining dates for Friends luncheons are February 9th, March 8th and April 26th at 12.15 p.m.

The way was then open for the virtuoso conductor — the conductor to spread the gospel of Haydn, Mozart, Beethoven and Mendelssohn. He had at his command for the first time a proper, really professional orchestra, with wind instruments much improved by recent invention. He had before him an exciting privilege — the chance to initiate the multitudes into the beauties and delights of an accumulated symphonic treasury.

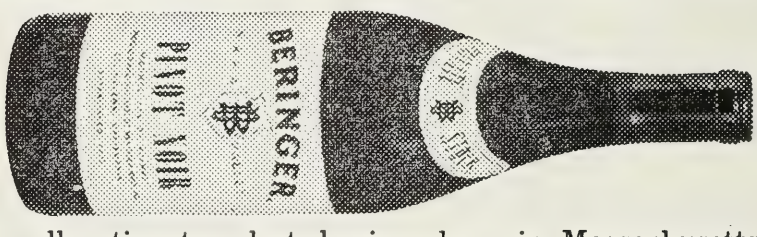
Symphonies were unknown to a general public in the early part of the last century. Music was for marching, for dancing, for use in the theatre. Music not in the theatres or ballrooms was in the open air. There were the Vauxhall Gardens on the Thames, the casinos on the Champs Élysées, the Tivoli Gardens in Copenhagen, the band concerts in Berlin under Gungl. In the Vienna Augarten there had long been semi-amateur concerts higher in intention than results. A Vienna populace flocked to the ballrooms and popular theatres. They also flocked to the concerts led by Johann Strauss Jr. Strauss was undoubtedly a good leader. He also knew what was exclusively wanted — his own waltzes, galops and other dance numbers. More substantial music was to be found in a few places: the free town of Leipzig which was the first to develop 'subscription concerts' in the Gewandhaus; London, where however amateurism abounded, Frankfurt and Düsseldorf which put on summer festivals. The world at large was due a revelation of a glorious art.

The beginnings of that revelation were unsavory. The man who first opened the portal was no saintly benefactor. He was a self-seeker, a contriver of spectacles who would stoop to any trick that would catch the crowds. Some denounced him as a mountebank. They were partly but not wholly right. Consciously or not, he served mankind.

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His name was Louis Antoine Jullien. He was born in Switzerland in 1812, raised in Paris, where after a sketchy amount of musical schooling he learned to lead bands and dance orchestras by stepping in and doing. He drew great crowds in Paris, but in 1838 made a hasty journey to England, whether to escape his creditors or plow more fertile fields, or both. London was a place of opportunity where music was a foreign importation, where many visiting musicians, Italian, German or French, were doing very well indeed. Jullien built on his French repute, engaged enormous orchestras, all kinds of soloists, drew crowds to fill the largest available hall at his *'concerts d'hiver'* in the winter season, his *'concerts d'été'* in summer, his *concerts monstres* in the Zoological Gardens at Surrey. There was nothing new about popular concerts in London. It was in the Vauxhall Gardens a hundred years before that Handel's fireworks music had been played. Philippe Musard, Jullien's rival, had come from Paris where he had established the 'Promenade' concerts and prospered until Jullien outdid him in extravagant showmanship and took over.

In the English Opera House, in 1838, Jullien extended a platform from the center of the stage to the middle of the auditorium, and there he stood at an elaborate pulpit. His players surrounded him, reaching to the stage. The audience looked up to him from three sides, from the bare floor where they 'promenaded', and from the encircling loges. He was the center of all eyes, bewhiskered, gorgeously appareled with an embroidered shirt front and gleaming white wristbands. When he was ready to begin, saffron colored gloves were brought to him on a salver.



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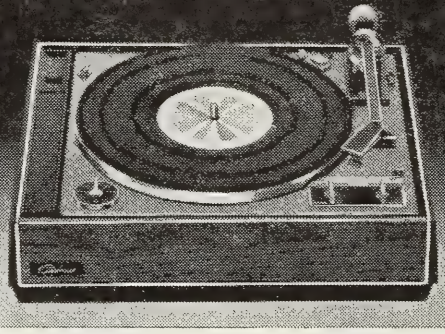
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All this was in atrocious taste, but it gave a new prominence to the conductor's role; it opened up the worst and the best possibilities of that role. Fortunately it has been the best that has survived. Jullien was smart enough to engage the most talented players to be had, he used his tricks to draw in miscellaneous crowds; for bait he had battle pieces with cannonades and bells, popular soloists, 'monster' choruses. He was an experimenter as well as a showman, and when he put between these numbers symphonies by Mozart, Haydn or Beethoven, the experiment was a success. Beethoven was a new experience – for he was still a 'modern' – arresting and therefore exciting. The symphonies became stepping stones for Jullien's own personal glory. While cultivating a world-wide public he was laying the pattern for the conductor as the central figure and all-important master of orchestral performance.

When the virtuoso conductor came upon the scene, he was there to stay. His kind at best can be a simon pure ministrant of the holy art of music. Visually speaking he is not quite that. Even in his most exalted moments he is in some degree putting on an act, and no doubt his successors will continue to do so, for the actor's craft has become an accepted part of his profession. The ruses of showmanship are tacitly understood and expected; audiences will not have it otherwise, unless the showman becomes too demonstrative for comfort. The audiences look to the conductor to vitalize their impression of the music in

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hand, and accept the fiction that he is experiencing the excitement of the piece for the first time (instead of the hundredth time) and stirring his men to a like excitement. When a conductor shakes a trembling fist at the brass during a fortissimo passage, or throws his arms toward heaven for the final, crashing chord, or makes a frantic appeal to the violins for a streaming cantilena, we wish to forget for the moment that he is not really exhorting the musicians to give their all. The melodic passage has been exactly phrased in rehearsal, the brass and percussion players have been carefully coached to gauge their tone in the interest of balance and on the under side of coarseness. We really know that the conductor is helping the composer and the orchestra to put the music across to us by a sort of visual underlining of its dramatic impact, its rhythmic pulse, its urgency of climax. Most of us accept this bit of theatricality because our satisfaction is actually increased, we are raised out of our normal placidity. In Jullien's day it was a new and exciting sensation. The conductor, a hypnotic presence, gave the picture of a magician conjuring sounds out of the air as if his stick were a wand. He gave the illusion of creating the sounds, and was indeed giving them life in the ears of a fresh public who, unlike our jaded selves, were having their first experience of Mozart or Beethoven.

In 1853, Phineas Taylor Barnum carried Jullien to America to be exhibited as his latest wonder of the world. It was a fortunate alliance of the world's two prime showmen. Both were possessed by the urge for magnitude — the one displayed for the sake of money and the other

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Cyrus Durgin, "Boston Globe," 4/18/53

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dispensed it for the sake of glory. The Connecticut yankee capitalized on the general gullibility; the French megalomaniac recognized and even shared the general bad taste, but also sensed and reached toward the greater musical horizons of symphony and opera.

Jullien sailed from Liverpool for New York on August 1 1853, with his family, the pick of his orchestra (to be increased by 100 players engaged in New York), and (according to press stories at the time) eleven tons of baggage. He opened up in the Castle Garden near the Battery on August 29. The huge circular structure was transformed into a garden indeed, and the stage resembled 'a floral temple'. The program opened with the *Freischütz* Overture, and traversed amid lesser matters the 'Scherzo and Storm' from Beethoven's *Pastorale* Symphony, Mendelssohn's Scherzo from the *Midsummer Night's Dream* music. New York was as excited as if this at last was 'the greatest show on earth'. The critics were quite carried away. This rhapsody from the *New York Tribune* is a fair sample: 'The arrival of M. Jullien forms an era in musical art in this country. He is emphatically a superior mind — a musical director entitled to guide, sway and triumph.' It would seem that his triumph was more than personal. He may well have opened the ears of America to how a professional

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orchestra, how symphonic music could be made to sound (Theodore Thomas, then eighteen, joined his orchestra as violin soloist and probably learned something about conducting for future reference). He conducted Beethoven's Fifth Symphony twice, Mendelssohn's Scottish Symphony and Violin Concerto, also isolated movements. He made a tour of the Eastern Seaboard, the South as far as New Orleans, a sojourn lasting almost a year and traversing 214 concerts.

Jullien returned to Europe with a considerable number of dollars and, being entirely devoid of caution, grandiose plans. His intoxication by success was stronger than his judgment. Further tours involved him in debt and finally insolvency. He returned to Paris in 1860, was promptly arrested on account of his earlier bankruptcy there, was imprisoned for debt and shortly died in an insane asylum on March 14, a flamboyant character to the last.

His impress upon the musical world was that of a meteor, but there was something that lingered — a precedent for conductors to follow in how to find and hold a public, how a fulfill a noble mission.

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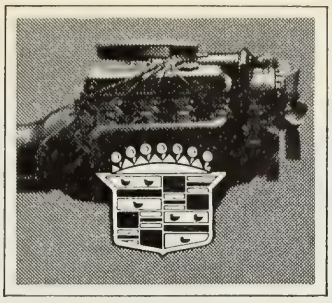
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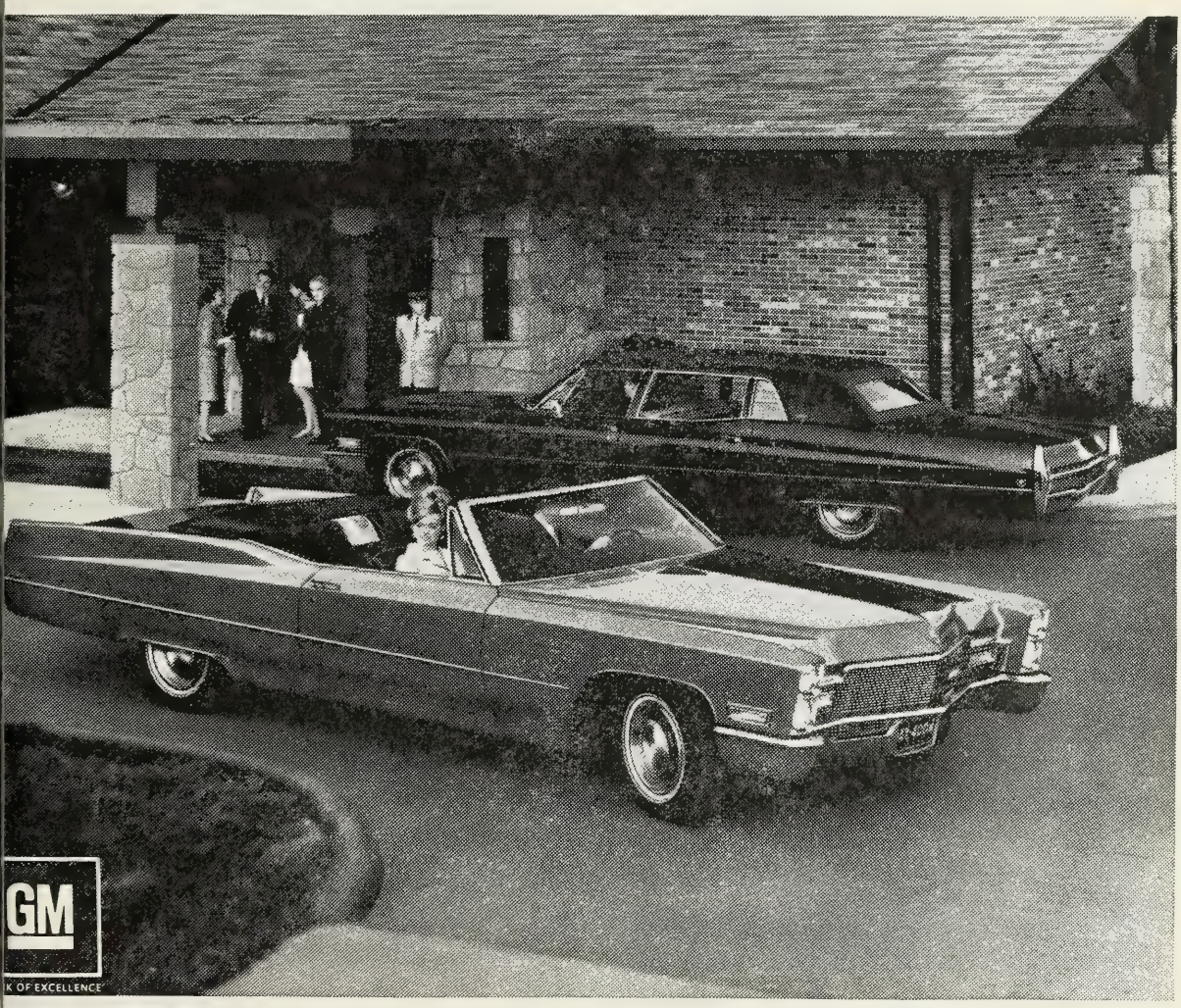
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LEOPOLD STOKOWSKI, who has conducted the Boston Symphony Orchestra at Tanglewood and Boston several times in recent years, was born in London, England. His musical studies were at the Royal College of Music in London, Queen's College, Oxford, and Paris, Munich and Berlin. He first came to America in 1905 and was organist of St Bartholomew's in New York for three years. His conducting debut took place in Paris in 1908, and the following year he became conductor of the Cincinnati Symphony. In 1912 he was appointed conductor of the Philadelphia Orchestra, a post he held until 1938. During his years there he built the orchestra into one of the world's great ensembles.

From 1940 to 1942 he assembled and conducted the All-American Youth Orchestra, then became Associate Conductor with Toscanini of the NBC Symphony. In 1945 he became Music Director of the Hollywood Bowl, and later held a similar position with the New York Philharmonic. He was appointed conductor of the Houston Symphony in 1955. The American Symphony Orchestra, which Leopold Stokowski founded in October 1962, has had enormous success. Composed of some of the most talented young players in the United States, the American Symphony gives opportunity and musical experience to its members in a most vital way.

How come all the music-lovers are reading The Globe these days?

Critic Michael Steinberg, maybe?



Leopold Stokowski has always been enthusiastic about modern music. He organized the Contemporary Music Society in New York in 1963, and has introduced many of the masterpieces of the twentieth century to the United States, among them Mahler's Eighth Symphony, Berg's *Wozzeck,* Stravinsky's *Le Sacre du Printemps, Les Noces, Oedipus Rex;* Schoenberg's *Verklärte Nacht, Gurrelieder, Kammersymphonie, Pierrot Lunaire;* Prokofiev's *Pas d'Acier* and *Alexander Nevsky.* He was the first to conduct the orchestral music of Shostakovich in the Americas, and has directed premières of hundreds of American scores.

A man of enormous energy, Leopold Stokowski has made motion pictures, has transcribed music of composers from Palestrina to Shostakovich for orchestra, has written the book 'Music for all of us', and has made countless recordings. He has always had the keenest interest in acoustics and electronics, and has applied the principles of his research to his own records. Leopold Stokowski has been nominated musician of the year for 1967 by High Fidelity/Musical America.

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Exhibition

The seventeenth annual exhibition of pictures by Friends of the Boston Symphony Orchestra and Subscribers is now on view in the gallery. The exhibition will continue until January 27.

Council of Friends

The office of the Council of Friends has received inquiries from subscribers who have not received invitations to Friends' events scheduled throughout the season. These have been from Friends who share season tickets, but whose names do not appear as regular subscribers in the series lists compiled by the Subscription Office. The Council reminds all those Friends who use tickets bought in another name that they should inform Mrs Whitty in the Friends' Office which series they attend, so that they may in future receive invitations to these events, many of which are planned for subscribers to one particular series.

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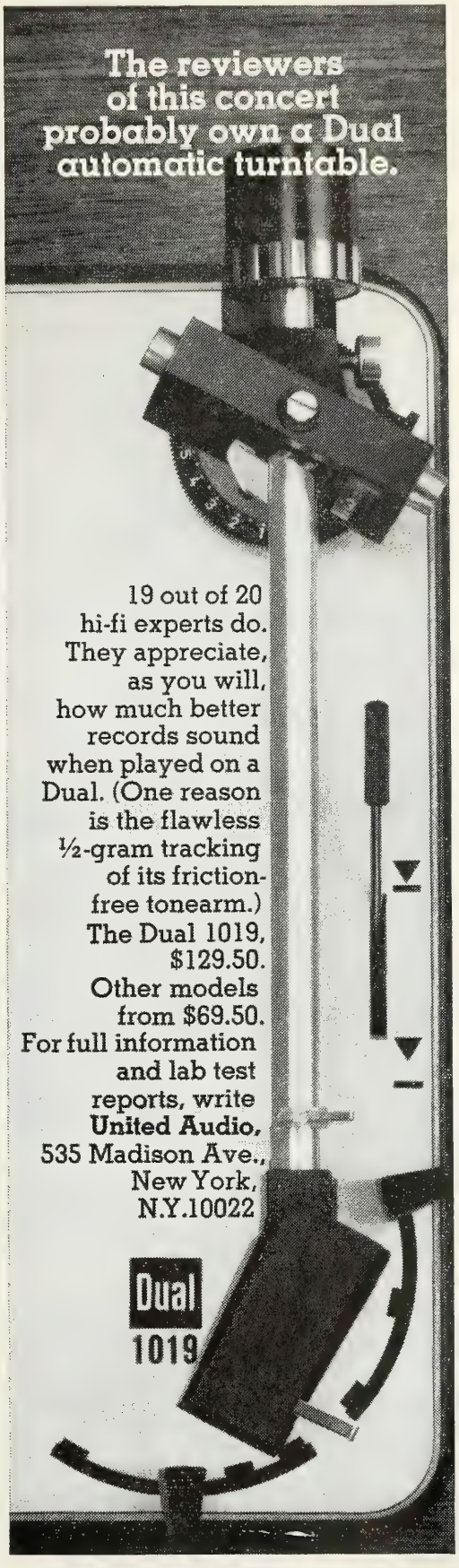
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CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

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WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
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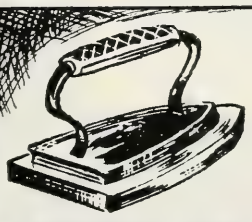


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The Ticket Resale and Reservation Plan which has been in practice for the past four seasons has been most successful. The Trustees are grateful to those subscribers who have complied with it, and again wish to bring this plan to the attention of the Orchestra's subscribers and Friends.

Subscribers who wish to release their seats for a specific concert are urged to do so as soon as convenient. They need only call Symphony Hall, CO 6-1492, and give their name and ticket location to the switchboard operator. Subscribers releasing their seats for resale will continue to receive written acknowledgment for income tax purposes. Since the Management has learned by experience how many returned tickets it may expect for concerts, those who wish to make requests for tickets may do so by telephoning Symphony Hall and asking for "Reservations." Requests will be filled in the order received and no reservations will be made when the caller cannot be assured of a seat. Tickets ordered under this plan may be purchased and picked up from the Box Office on the day of the concert two hours prior to the start of the program. Tickets not claimed a half-hour before concert time will be released.

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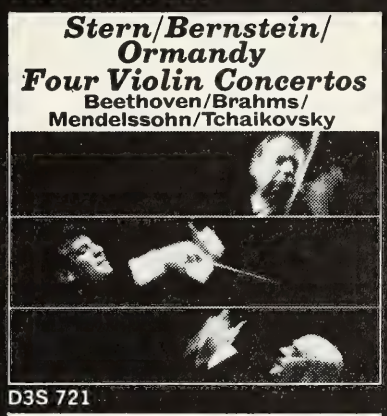
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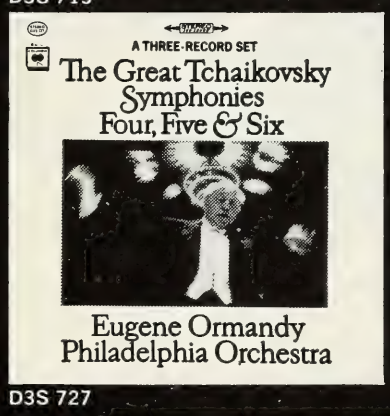
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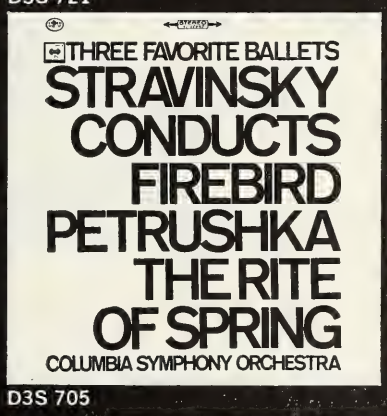
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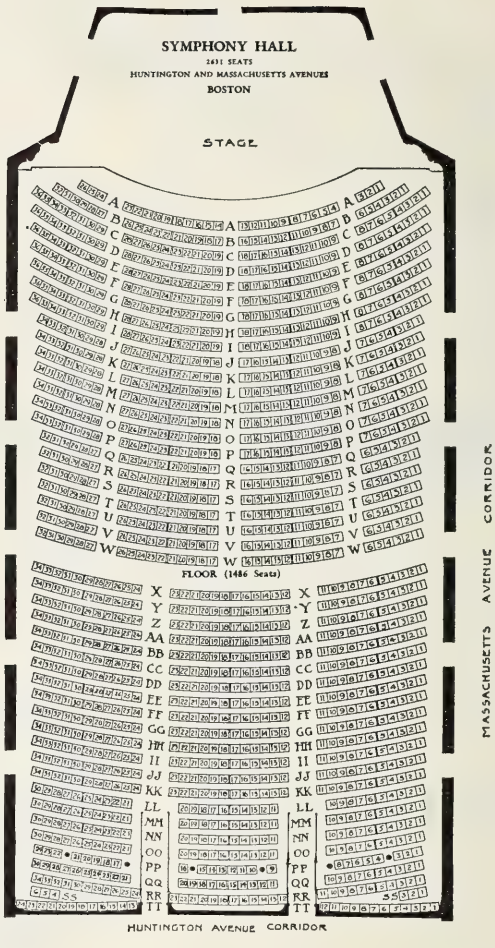
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DAHL	Duo Concertante for flute and percussion
MOZART	Divertimento in E flat K. 563

February 19 at 8.30

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FUTURE PROGRAMS

Fourteenth Program

Friday afternoon January 19 at 2 o'clock
Saturday evening January 20 at 8.30

CHARLES MUNCH guest conductor

BERLIOZ	Roméo et Juliette
	ROSALIND ELIAS, JEROLD SIENA, DONALD GRAMM
	CHORUS PRO MUSICA

Next week Charles Munch, retired Music Director of the Boston Symphony Orchestra and conductor of the newly formed Orchestre de Paris, will conduct performances of Berlioz's *Roméo et Juliette.* Two of the soloists, Rosalind Elias and Donald Gramm, sang at past performances of this work with Mr Munch and the orchestra.

Berlioz was thirty-six when he composed *Roméo et Juliette,* and had a reputation for being a wild radical. His music had made him many enemies and many disciples, but he had not yet won over the Paris audiences. Many notables and intellectuals came to the first performance, which was greeted with cheers at the end, although some parts of the piece were coldly received.

Roméo et Juliette is today considered one of the masterpieces of the nineteenth century, and it will be especially exciting to hear it conducted by one of the world's greatest interpreters of Berlioz.

The concert will end at about 4.15 on Friday
and at about 10.45 on Saturday

Fifteenth Program

Friday afternoon January 26 at 2 o'clock
Saturday evening January 27 at 8.30

SEIJI OZAWA guest conductor

GLUCK	Iphigénie en Aulide – Overture
BERNSTEIN	Symphony no. 2 'The age of anxiety'
	YUJI TAKAHASHI piano
JOACHIM	Contrastes
RAVEL	Daphnis et Chloé – Suite no. 2

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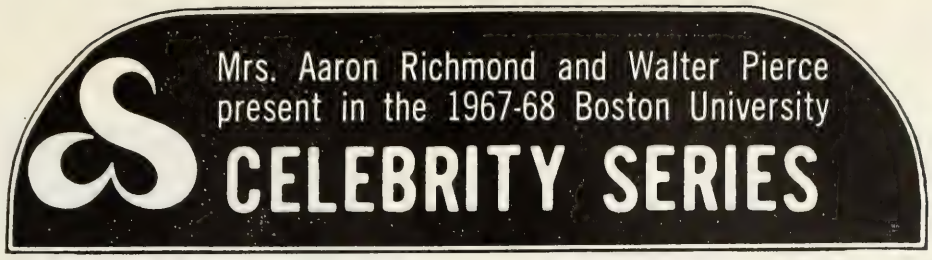
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ROBERT SYLVESTER, *Cellist*
LUIS BATLLE, *Pianist*
PAULA SYLVESTER, *Flutist*

The Program:

Beethoven, Variations in G for piano, violin, cello, Op. 121a
Haydn, Trio in G for piano, flute, cello
Shostakovich, Songs on Hebrew folk themes, Op. 79
Brahms, Ballads and Romances, Op. 75

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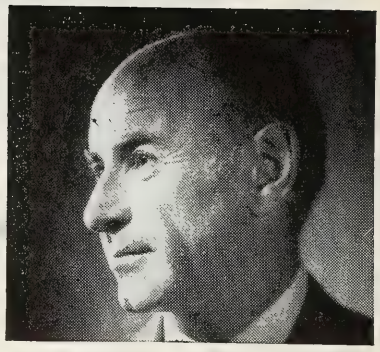
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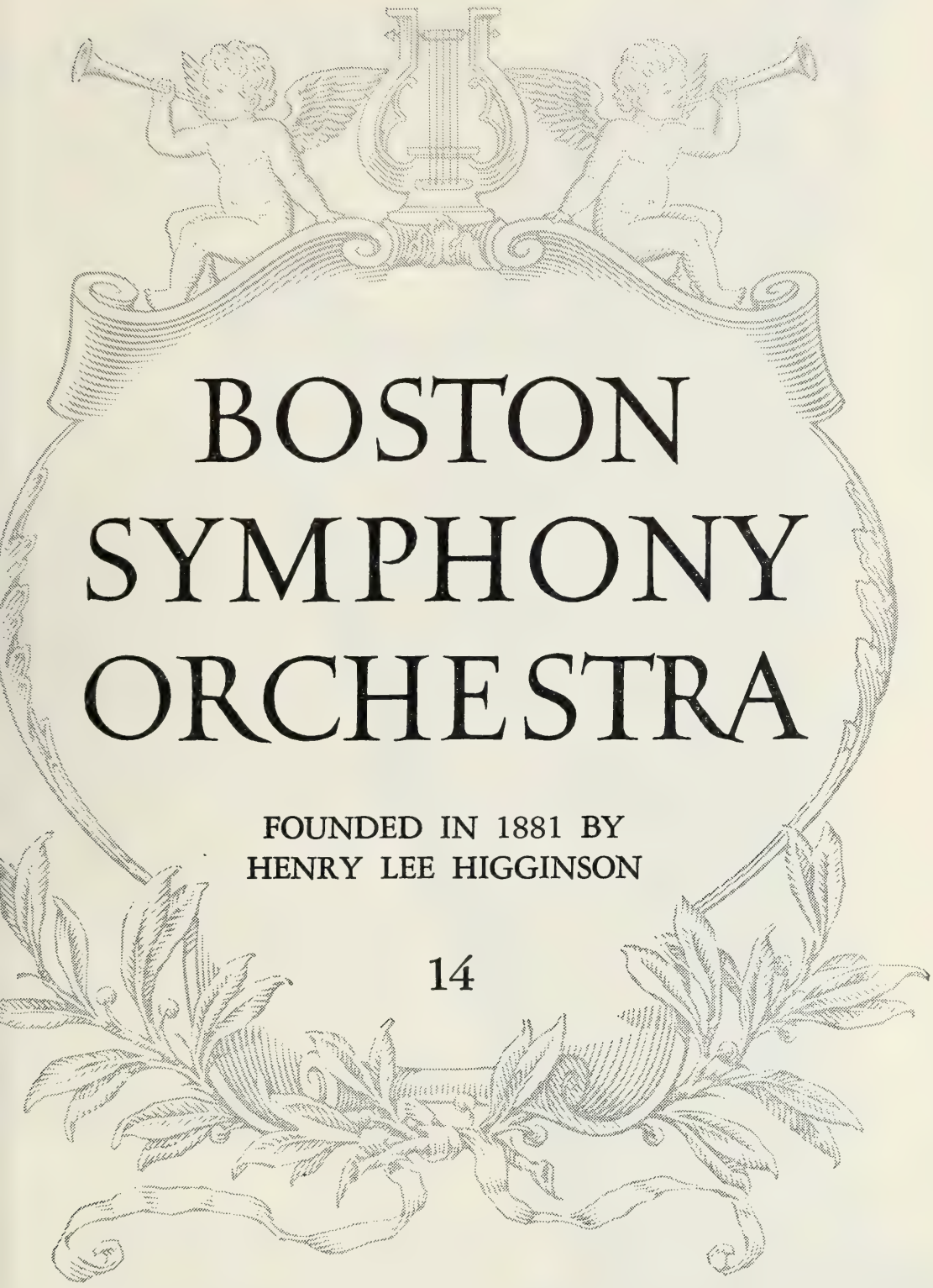


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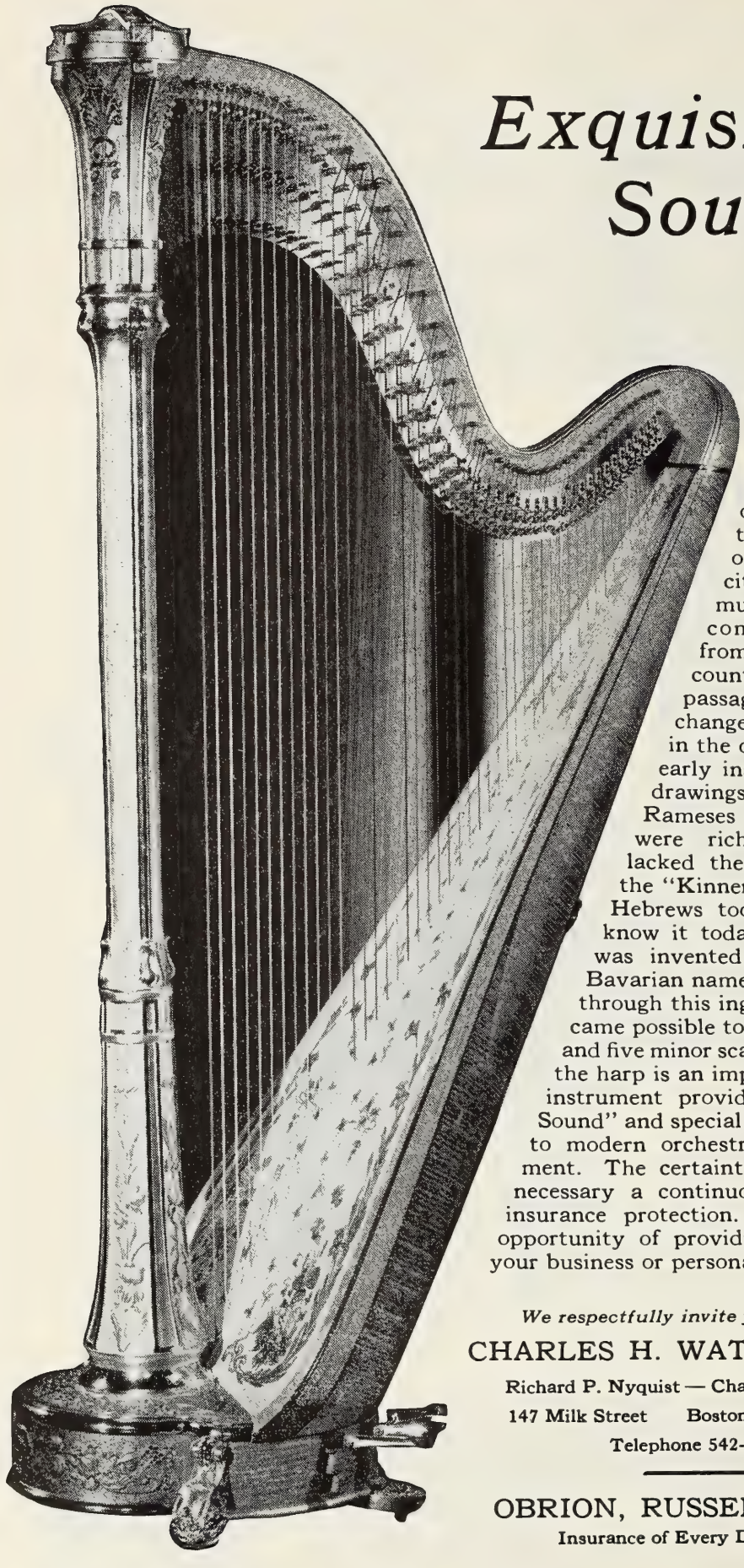


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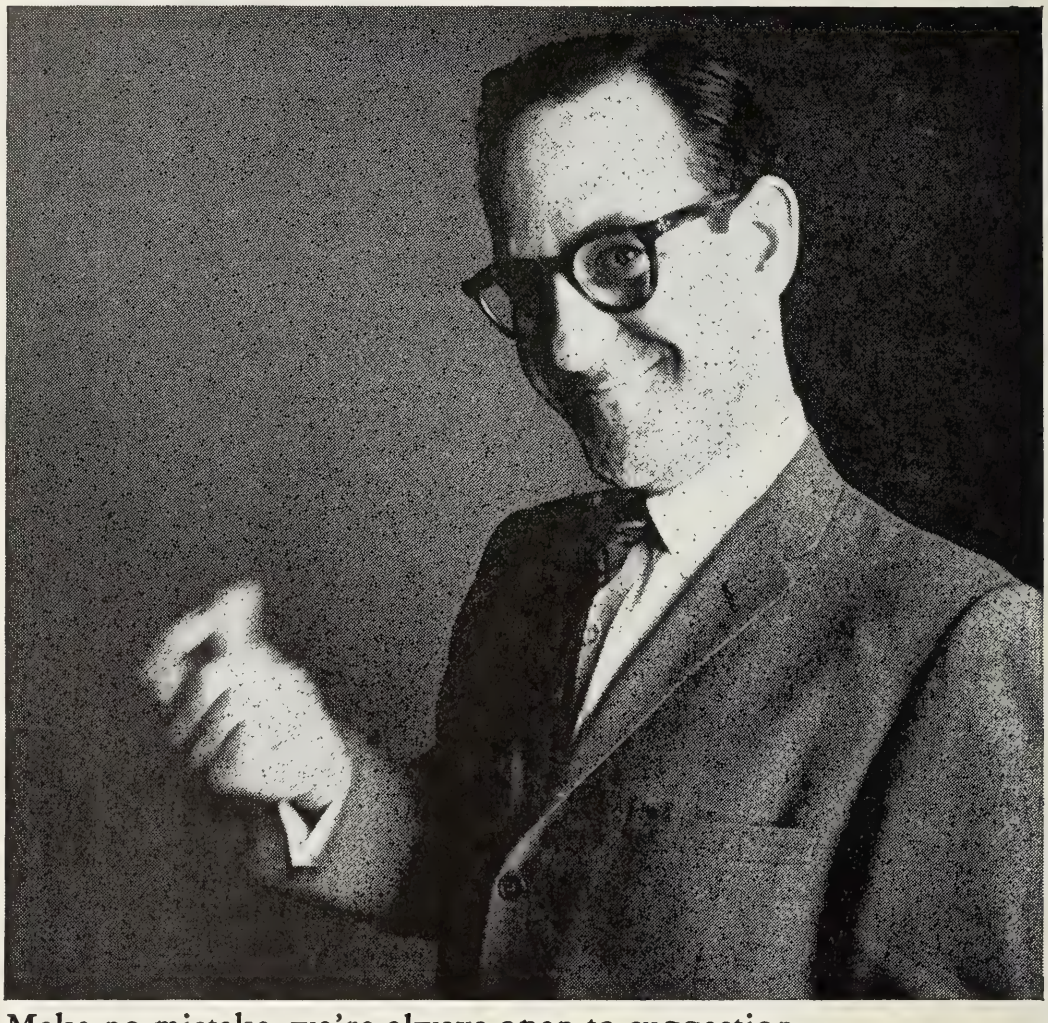
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Now then. What was the name of that stock?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-SEVENTH SEASON 1967–1968

Fourteenth Program

Friday afternoon January 19 at 2 o'clock
Saturday evening January 20 at 8.30

CHARLES MUNCH guest conductor

BERLIOZ Roméo et Juliette op. 17
Text by Emile Deschamps

Introduction: Combats – Tumult – Intervention of the Prince

Prologue (choral recitative with contralto solo)

Stanzas (contralto and chorus)

Recitative and scherzetto (tenor and chorus)

Romeo alone – Melancholy – Concert and ball – Festivity at the Capulets

Calm night (with chorus) – The Capulets' garden silent and deserted — Love scene

Scherzo: Queen Mab, or the fairy of dreams

INTERMISSION

Juliet's funeral procession (with chorus)

Romeo in the tomb of the Capulets: Invocation – Juliet's awakening – Delirium of joy – Despair – Pangs of death

Finale: Cemetery throng – Brawl of the Capulets and Montagues – Recitative and aria of Friar Laurence – Oath of reconciliation

ROSALIND ELIAS contralto
JEROLD SIENA tenor
DONALD GRAMM baritone

CHORUS PRO MUSICA
ALFRED NASH PATTERSON conductor

BALDWIN PIANO
RCA VICTOR RECORDS

HECTOR BERLIOZ

Roméo et Juliette, symphonie dramatique composée d'après la tragédie de Shakespeare, op. 17

Berlioz was born at la Côte-Saint-André on December 11 1803 and died in Paris on March 8 1
He wrote Roméo et Juliette in 1839, and himself conducted the first performance in the auditc
of the Conservatoire in Paris on November 24 of that year. The score was revised and publish
1847, and published in a second revised form in 1857. The text was written by Emile Descha
the dedication was to Niccolò Paganini.
Georg Henschel sang the solo baritone part in the first Boston performance on October 14 1
eight days before he conducted the Boston Symphony Orchestra's first concert. The first com
performance by the Boston Symphony Orchestra was conducted by Charles Munch on Februa
1953, with soloists Margaret Roggero, Leslie Chabay and Yi-Kwei Szei and the choruses from Ha
and Radcliffe. The most recent performances in this series, also under Charles Munch, were give
April 21 and 22 1961. The soloists were Rosalind Elias, Cesare Valletti and Giorgio Tozzi, an
chorus was that of the New England Conservatory. These artists also recorded Roméo et Juliet
RCA Victor with Charles Munch and the Orchestra.
The Introduction calls for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 corn
piston, 3 trombones and tuba (ophicleide), and strings. The Prologue adds a harp, the Stanz
english horn, the Scherzetto a piccolo, the Ball Scene a bass drum, cymbals, triangle, 2 tambou
and a second harp; in the Love Scene the english horn is again introduced. In the Queen Mab Sc
antique cymbals are added.

ROMÉO ET JULIETTE

The text by Emile Deschamps and an English translation by Jacques Barzun, Provo
Columbia University.

PART ONE

1. INTRODUCTION

Tumult and Strife. The Prince intervenes.
(Orchestra)

2. PROLOGUE

As in Shakespeare's first Prologue, the chorus tells of the 'two households' in 'fair Verona'
their 'ancient grudge'. It also tells of the Prince's decree, and the ball at the Capulets. The
tralto tells in a continuing recitative how Romeo wanders about the Capulet's palace, draw
his love for Juliet. The chorus relates how Romeo finds Juliet in her balcony 'confiding her
to the night', and how he reveals himself.

A. RECITATIVES

CHORUS

D'anciennes haines endormies	*An ancient feud, long abated,*
Ont surgi comme de l'enfer:	*Has once again burst forth as if from hell:*
Capulets, Montagus, deux maisons ennemies	*Capulets, Montagues, two warring houses*
Dans Vérone ont croisé le fer.	*In Verona have come to blows.*
Pourtant de ces sanglants désordres	*Now the Prince has called a halt*
Le Prince a réprimé le cours,	*To these bloody encounters*
En menaçant de mort ceux qui malgré ses ordres	*By threatening with death*
Aux justices du glaive auraient encor recours.	*Whoever seeks justice with the sword.*
Dans ces instants de calme une fête est donnée	*In the lull of arms*
Par le vieux chef des Capulets.	*Old Capulet gives a ball.*

CONTRALTO SOLO

Le jeune Roméo, plaignant sa destinée	*Young Romeo, bemoaning his fate,*
Vient tristement errer à l'entour du palais	*Comes to the palace gates,*
Car il aime d'amour Juliette, la fille,	*For love of Juliet, the daughter*
Des ennemis de sa famille.	*Of his family's foes.*

PLEASE TURN THE PAGE QUIETLY



long, lanky jacket

er a short flip of pleats.

ess and jacket costume

by **Ginala**

in our Suit Salon

llection, fifth floor.

Filene's

CHORUS

Le bruit des instruments, les chants mélodieux	*The din of instruments, the lilting tunes*
Partent des salons où l'or brille,	*Wafted from gilded halls*
Excitant et la danse et les éclats joyeux,	*Spur to gaiety and dance.*
La fête est terminée, et, quand tout bruit expire,	*Now the ball is over, noises stilled,*
Sous les arcades on entend	*And one hears beneath the archways*
Les danseurs fatigués s'éloigner en chantant.	*Retreating guests faintly singing.*
Hélas! — et Roméo soupire,	*But Romeo sighs: 'Alas!'*
Car il a dû quitter Juliette.	*For he has had to leave his Juliet.*
Soudain,	*Suddenly,*
Pour respirer encor cet air qu'elle respire,	*That he may breathe the air she still is breathin*
Il franchit les murs du jardin.	*He overleaps the garden wall,*
Déjà sur son balcon, la blanche Juliette	*While on her balcony, the white-clad Juliet*
Paraît et, se croyant seule jusqu'au jour,	*Appears and, thinking herself alone till dawn,*
Confie à la nuit son amour.	*Confides her love to the night.*
Roméo, palpitant d'une joie inquiète,	*Romeo, stirred by uneasy joy,*
Se découvre à Juliette	*Discovers himself to Juliet,*
Et de son coeur les feux éclatent à leur tour.	*And in his heart also the fires of passion burn.*

B. STANZAS

In two metrical verses, the contralto sings of the vows of the lovers, and their delight, surpassin all the joys of life, making even the angels of God jealous.

CONTRALTO SOLO

Premiers transports que nul n'oublie!	*First joys of love that none forgets,*
Premiers aveux, premiers serments de deux amants,	*First vows and promises of youthful lovers,*
Sous les étoiles d'Italie;	*Beneath Italian skies;*
Dans cet air chaud et sans zéphirs,	*In that warm, motionless air,*
Que l'oranger au loin parfume,	*Fragrant with orange blossoms*
Où se consume le rossignol en longs soupirs,	*And filled with the voice of the nightingale;*
Quel art, dans sa langue choisie,	*What human art, however skilled,*
Rendrait vos célestes appas?	*Could render your magic spell?*
Premier amour, n'êtes vous pas	*Is not first love*
Plus haut que toute poésie?	*Beyond all poetry,*
Ou ne seriez-vous point dans notre exil mortel,	*Unless it be that very poetry*
Cette poésie elle-même,	*Of which, among us castaways on earth,*
Dont Shakespeare lui seul eut le secret suprême	*Shakespeare alone had the secret,*
Et qu'il remporta dans le ciel.	*And took with him to heaven.*
Heureux enfants, aux coeurs de flamme,	*Blessèd children with hearts on fire,*
Liés d'amour par le hasard d'un seul regard,	*Bound in love by the chance of a single glance,*
Vivant tous deux d'une seule âme,	*Possessing but a single soul –*
Cachez-le bien sous l'ombre en fleurs,	*Be sure to hide under the flowered shade*
Ce feu divin qui vous embrase,	*The sacred flame that now consumes you,*
Si pure extase que ses paroles sont des pleurs!	*The pure ecstasy whose words are tears!*
Quel roi, de vos chastes délires	*What king commands the bliss*
Croirait égaler les transports?	*Of your chaste madness, blessèd children?*
Heureux enfants! et quels trésors	*What treasures*
Payeraient un seul de vos sourires?	*Could pay for the least of your smiles?*
Ah! savourez longtemps cette coupe de miel	*Ah! Make the cup of honey last,*
Plus suave que les calices	*Sweeter than the cups from which the angels of Go*
Où les anges de Dieu, jaloux de vos délices,	*Jealous of your gladness,*
Puisent le bonheur dans le ciel!	*Drain happiness in heaven.*

PLEASE DO NOT TURN THE PAGE UNTIL THE MOVEMENT IS FINISHE

THE FUND FOR THE BOSTON SYMPHONY

To have provided for Symphony's future is to live in perpetuity . . . . .

Beginning in 1920 and through the fiscal year ended August 31 1967, the Endowment Fund of the Boston Symphony Orchestra has reached an approximate market value of $3,900,000 from bequests restricted to that purpose.

Within the present campaign period a number of individuals have made bequests to the Orchestra, thereby providing also for its future in a permanent way. On January 12, it was learned that Katherine Dexter McCormick had bequeathed $500,000 to the Boston Symphony Orchestra. Mrs McCormick, widow of Stanley McCormick of the International Harvester family, died in Boston on December 28 at the age of 92. She had been a member of the Friends since 1933 and a subscriber to the Friday series for many years.

Additional bequests within the past 18 months have come from the following estates:

Clara A. Adams
Solomon J. Barnet
Margaret B. Black
John M. Bullard
Julius V. Clark
Margaret Weimer Heywood
Edith A. Howland
May L. Jacobs
Dorothy Lewis
Theresa B. Maley
Bishop Fan S. Noli
Richard Cushing Paine
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Marion S. Reynolds
Madeline S. Rooney
Clara Endicott Sears
Alice Wilder Smith
Edward Taft Jr
Oliver Walcott
Frances Irene Watson
Marion Whiting
Margaret Whitney
Warde Wilkins

Others who may be interested in this or other forms of deferred giving are urged to contact Mr Harold D. Hodgkinson, chairman of Symphony's Deferred Giving Program, or any member of the Board of Trustees, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

C. RECITATIVE AND SCHERZETTO

CHORAL RECITATIVE

Bientôt de Roméo la pâle rêverie	*But soon Romeo's pale dreaminess*
Met tous ses amis en gaîeté:	*Makes all his friends deride him.*

TENOR SOLO

'Mon cher', dit l'élégant Mercutio, 'je parie	*'Dear chap', says the deft Mercutio, 'I'll swea*
Que la reine Mab t'a visité'.	*That Queen Mab paid you a call'.*

Mercutio's Queen Mab speech is set in shortened form for tenor solo with choral echoes which the chorus predicts bloodshed to follow, and final reconciliation.

TENOR SOLO AND SMALL CHORUS

Mab! la messagère fluette et légère!	*Mab! The flighty, lightsome fairy,*
Elle a pour char une coque de noix	*Whose chariot is an empty hazel-nut,*
Que l'écureuil a façonnée;	*Made by the joiner squirrel,*
Les doigts de l'araignée	*And whose harness was fashioned*
Ont filé ses harnois.	*By the spider's fingers.*
Durant les nuits, la fée en ce mince équipage	*Now in this state she gallops*
Galope follement dans le cerveau d'un page,	*Night by night within a page's brain:*
Qui rêve espiègle tour	*He dreams of some malicious joke*
Ou molle sérénade	*Or tender serenade*
Au clair de lune sous la tour.	*By moonlight in the tower's shade.*
En poursuivant sa promenade,	*Pursuing her promenade,*
La petite reine s'abat	*The little queen next falls*
Sur le col bronzé d'un soldat.	*On the swarthy soldier's neck,*
Il rêve canonades et vives estocades.	*And then he dreams of breaches, ambuscadoes*
Le tambour, la trompette.	*Of drums and trumpetings.*
Il s'éveille, et d'abord	*He wakes and starts to swear*
Jure et prie en jurant toujours,	*Then prays and swears some more*
Puis se rendort	*Then back to sleep*
Et ronfle avec ses camarades.	*And snores again with his platoon.*
C'est Mab, c'est Mab qui faisait tout ce bacchanal,	*It's Mab, it's Mab that caused this roistering.*
C'est elle encor qui dans un rêve habille	*It's she again who in a dream*
La jeune fille	*Dresses the damsel*
Et la ramène au bal.	*And takes her to the ball.*
Mais le coq chante, le jour brille,	*But the cock crows, and dawn brightens,*
Mab fuit comme un éclair	*And away like a bolt, Mab flashes*
Dans l'air.	*In the sky.*
Bientôt la mort est souveraine.	*But shortly Death conquers all.*
Capulets, Montagus, domptés par les douleurs,	*Capulets and Montagues, overcome by grief,*
Se rapprochent enfin pour abjurer la haine	*Make friends at last, forgetting the hateful cau*
Qui fit verser tant de sang et de pleurs.	*Of so much blood and bitter tears.*

PLEASE DO NOT TURN THE PAGE UNTIL THE MOVEMENT IS FINISH

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

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PART TWO

1. Romeo alone. His sadness.
(Orchestra)

The movement opens with a pianissimo phrase for the violins, which, developed into incr ingly fervid expression, seems to reflect the contemplation of the melancholy lover who strayed into the hostile territory of the Capulets' palace.

Concert and Ball. Fête at the Capulets.

Dancing rhythms become the background of his thoughts.
The tempo becomes allegro and the ballroom strains more insistent. The isolated figure Romeo intermittently holds the attention, the music of festivity recurring and bringing the cl

2. Calm night. The Capulet garden is deserted and quiet.
The young Capulets, as they leave, sing recollections of the ball music.
The movement opens with an allegretto (pianissimo) in which the voices of passing revel sing snatches of song.

CHORUS

Ohé! Capulets – bonsoir, bonsoir!	*Ho ho! Capulets, good-night all!*
Cavaliers, au revoir!	*Gentlemen, farewell!*
Ah! Quelle nuit, quel festin!	*Ah! what a night, and what*
Bal divin!	*A glorious ball!*
Que de folles paroles!	*What mad, enchanting talk!*
Belles Véronnaises	*Oh, girls of Verona,*
Sous les grands mélèzes,	*Can't you go now and dream of love*
Allez rêver de bal et d'amour,	*Under the evergreens till dawn?*
Allez rêver d'amour	*Go dream of love*
Jusqu'au jour!	*Till dawn,*
Tra la, la la la la, la le ra la!	*Tra-la, la la la la . . .*

LOVE SCENE *(Orchestra)*
An adagio begins with the muted strings; expressive single voices of the violas, horn and cel stand out in music of increasing ardor and richness. A recitative passage from the solo cello sugg the voice of Romeo, although the movement is developed in purely musical fashion. It dies a at last and ends upon a pizzicato chord.

'If you ask me which of my works I prefer', wrote Berlioz in 1958, 'my answer is that of m artists: the love scene in "Romeo and Juliet".'

3. Queen Mab or the Dream-Sprite. (Scherzo)
(Orchestra)

The Scherzo, prestissimo, is pianissimo almost throughout. The place of a Trio is taken by allegretto section which recurs. 'Queen Mab in her microscopic car', wrote Berlioz to his fri Heine, 'attended the buzzing insects of a summer's night and launched at full gallop by tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand capri But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the o brother of those graceful and malicious little creatures, know only too well with what slender thr their veil of gauze is woven, and how serene must be the sky beneath which their many-colored t sport freely in the pale starlight.'

INTERMISSION

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PART THREE

1. Funeral March for Juliet.
(Orchestra and Chorus)

The funeral music of Juliet is played by the orchestra while the chorus intones a dirge upon a s note. Then the chorus takes up the solemn refrain, and the orchestra, intermittently, the pedal p

CHORUS OF CAPULETS

Jetez des fleurs pour la vierge expirée!	*Strew flowers for the maiden we have lost!*
Jetez des fleurs!	*Strew on her flowers!*
Jusqu'au tombeau jetez des fleurs!	*As far as the grave, follow the maiden we have*
Et suivez au tombeau notre soeur adorée!	*Follow to the grave the sister we adored.*
Oh!	*Oh!*

2. Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening.
Frenzied joy and despair, agony and death of the two lovers.
(Orchestra)

3. FINALE Friar Laurence's recital. Oath of Reconciliation.
(Bass and Two Choruses)

The Montagues and Capulets resume their quarrel in the cemetery, until Friar Laurence repro them and finally persuades them to look upon the death of the lovers as a dread example of folly. They at last make a vow of reconciliation.

CHORUS OF CAPULETS

Quoi! Roméo de retour!	*What! Romeo has come back?*
Roméo! Roméo!	*Romeo! Romeo!*

CHORUS OF MONTAGUES

Pour Juliette il s'enferme au tombeau	*For Juliet's sake, he has shut himself in the v*
Des Capulets que sa famille abhorre!	*Of those whom his kindred abhor.*

CAPULETS

Des Montagus ont brisé le tombeau	*The Montagues have defiled*
De Juliette expirée à l'aurore!	*The tomb where Juliet lies dead!*
Ah! malédiction sur eux! Juliette!	*Juliet! Ah! let them be accursed*
Ciel!	*In the name of Heaven!*

MONTAGUES

Ah! malédiction sur eux! Roméo!	*Romeo! Ah! let them be accursed*
Ciel!	*In the name of Heaven!*

MONTAGUES AND CAPULETS

Morts tous les deux!	*Both of them, dead!*
Et leur sang fume encore!	*Their blood still reeking!*
Quel mystère! Ah! quel mystère affreux!	*How strange! Oh! what a dreadful mystery!*

FRIAR LAURENCE

Je vais dévoiler le mystère.	*I can explain the mystery.*
Ce cadavre, c'était l'époux de Juliette.	*This youth lying dead was husband to Juliet.*
Voyez-vous ce corps étendu sur la terre?	*Do you see this maiden frozen in death?*
C'était la femme, hélas! de Romeo.	*She was the wife of Romeo:*
C'est moi qui les ai mariés.	*I married them.*

MONTAGUES AND CAPULETS

Mariés!	*Married!*

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FRIAR LAURENCE

Oui, je dois l'avouer, j'y voyais le gage salutaire
D'une amitié future entre vos deux maisons.

Yes, I confess it, I saw in it the promise
Of friendship between your houses.

MONTAGUES AND CAPULETS

Amis des {Capulets, / Montagus,} nous!
Nous les maudissons.

We, be friends with {Capulets— / Montagues—}
We hate them!

FRIAR LAURENCE

Mais vous avez repris la guerre de famille.
Pour fuire un autre hymen,
La malheureuse fille
Au désespoir vint me trouver.
'Vous seul', s'écria-t-elle,
'Auriez pu me sauver!
Je n'ai plus qu'à mourir.'
Dans ce péril extrême
Je lui fis prendre, afin de conjurer le sort,
Un breuvage qui le soir même
Lui prêta la pâleur et le froid de la mort.

You had revived the ancient feud;
So, to avoid an unwelcome marriage,
The unhappy girl
In her despair came to me,
Saying: 'You alone
Could save me,
If not, I can only die.'
In that extreme distress,
And to avert her fate,
I gave her a sleeping potion:
Which lent her the pallor and coldness of dea

MONTAGUES AND CAPULETS

Un breuvage!

A potion!

FRIAR LAURENCE

Et je venais sans crainte
Ici la secourir;
Mais Roméo, trompé
Dans la funèbre enceinte,
M'avait devancé pour mourir
Sur le corps de sa bien-aimée;
Et presqu'à son réveil,
Juliette informée de cette mort qu'il porte,
En son sein dévasté, du fer de Roméo
S'était contre elle armée,
Et passait dans l'éternité
Quand j'ai paru.
Voilà toute la vérité!

Fearing nothing, I was returning here
To release her;
But Romeo, deceived
In the funereal gloom,
Forestalled me, to die
On the body of his beloved.
Near awaking,
Juliet, discovering he was given over
To death,
Turned his sword against herself,
And joined him in eternity
As I came on the scene.
And that is all the truth.

MONTAGUES AND CAPULETS

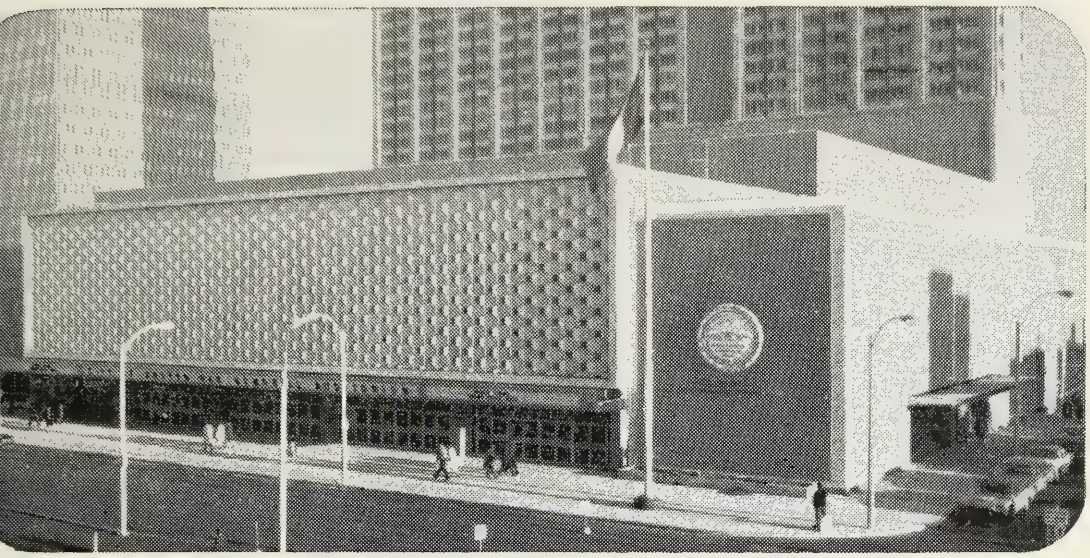
Mariés!

They were wed!

PLEASE TURN THE PAGE QUIETLY

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FRIAR LAURENCE

Pauvres enfants que je pleure,
Tombés ensemble avant l'heure,
Sur votre sombre demeure
Viendra pleurer, viendra pleurer l'avenir.
Grande par vous dans l'histoire
Vérone un jour, sans y croire,
Aura sa peine et sa gloire
Dans votre seul souvenir.
Où sont-ils maintenant
Ces ennemis farouches,
Capulets, Montagus?
Venez, voyez, touchez!
La haine dans vos coeurs, l'injure dans vos bouches,
De ces pâles amants, barbares, approchez!
Dieu vous punit dans vos tendresses.
Ses châtiments, ses foudres vengeresses,
Ont le secret de nos terreurs.
Entendez-vous sa voix qui tonne:
'Pour que là-haut ma vengeance pardonne,
Oubliez, oubliez vos propres fureurs!'

Poor children for whom I weep,
Cut down together before their day,
On your dark abode
Posterity will weep;
And in history,
Though unbelieving,
Verona will live
Thanks to your memory alone.
Where are they now,
Those fierce enemies—
Capulets, Montagues,
Come, see, make sure!
With hatred in your hearts, defiance on your ton
Come close, barbarians, to these lovers in deat
God smites your bleeding hearts;
His lordly vengeance and punishment
Knows all our secret fears.
Hear ye His thundering voice:
'That you may be pardoned from on high,
Give up, give up your own avenging fury'.

MONTAGUES AND CAPULETS

Mais notre sang rougit leur glaive,
Le nôtre aussi contre eux s'élève.

But our blood is on their swords!
Our blood boils up against them!

CAPULETS

Ils ont tué Tybalt! Et Pâris donc!

They killed our Tybalt, and Paris too!

MONTAGUES

Qui tua Mercutio? Et Benvolio?

Who killed Mercutio and our Benvolio?

BOTH TOGETHER

Perfides, point de paix! Non, non, non!
Non, lâches, point de trêve! Non, non, non!

Traitors! No truce! Never, no! No!
Cowards! No truce! Never, no! No!

FRIAR LAURENCE

Silence, malheureux!
Pouvez-vous sans remords,
Devant un tel amour étaler tant de haine?
Faut-il que votre rage en ces lieux se déchaine,
Rallumée aux flambeaux des morts?
Grand Dieu, qui vois au fond de l'âme,
Tu sais si mes voeux étaient purs;
Grand Dieu, d'un rayon de ta flamme,
Touche ces coeurs sombres et durs,
Et que ton souffle tutélaire,
A ma voix sur eux se levant,
Chasse et dissipe leur colère
Comme la paille au gré du vent.

Be still, you wretched men!
How can you, shamelessly,
In front of such a love display such hate?
How can you vent your rage in such a spot,
And feed it on the spoils of death?
Dear God, who seest in our souls,
Thou knowest my intent was pure;
Dear God, send Thou a ray of light
Into these dark and hardened hearts.
Let Thy paternal love,
Summoned by my prayer, descend on them.
Sweeping anger from their hearts
Like straw before the wind.

CAPULETS

O Roméo! jeune astre éteint,
Dans ces moments suprêmes,
Les Capulets sont prêts eux-mêmes
A s'attendrir sur ton destin.

Romeo! young blighted star,
In such a time as this,
The Capulets themselves
Do grieve about your fate.

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MONTAGUES

O Juliette! douce fleur,
Dans ces moments suprêmes,
Les Montagus sont prêts eux-mêmes
A s'attendrir sur ton destin.

O Juliet! tender flower,
In such a time as this,
The Montagues themselves
Do grieve about your fate.

BOTH TOGETHER

Dieu, quel prodige étrange!
Plus d'horreur, plus de fiel,
Mais des larmes du Ciel!
Toute notre âme change.

God! A miracle is wrought!
Our fear is gone, we feel no hate,
But only tears from Heaven
And our souls transformed.

FRIAR LAURENCE

Jurez donc par l'auguste symbole,
Sur le corps de la fille et sur le corps du fils.
Par ce bois douloureux qui console,
Jurez tous, jurez par le saint crucifix,
De sceller entre vous une chaîne éternelle
De tendre charité, d'amitié fraternelle.
Et Dieu, Dieu qui tient en main le futur jugement,
Au livre du pardon inscrira ce serment.

Then swear by the sacred symbol
By the daughter's body, by the body of the son
By the painful Cross which is balm,
Swear ye, swear ye all by the Cross,
To bind yourselves with an eternal bond
Of mutual love and charity.
And God whose hand shall judge us yet
Will mark this oath upon forgiveness' scroll.

FRIAR LAURENCE, MONTAGUES AND CAPULETS

Par ce bois douloureux qui console,
Vous jurez / Nous jurons } tous d'éteindre enfin
Tous {vos / nos} ressentiments:
Amis, amis, pour toujours!

By the painful Cross which is balm,
You / We } swear to banish forever
All {your / our} ancestral hate,
Friends now and forever!

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DESIGNERS' SHOP

Program note by John N. Burk

Berlioz opened a preface to the score with these words: 'There is no doubt that the character of this work will not be misunderstood.' (A translation of the composer's preface is printed on page 868.) The statement may well have been ironic. Already looked upon as a preposterous innovator, Berlioz was here proposing a work which was 'neither an opera in concert form nor a cantata, but a symphony with chorus' – a dramatic symphony. He had been obstinately misunderstood by his vociferous opponents for reactionary or personal reasons.

The symphony has the general plan of four movements with a Prologue as a vocal introduction to the first. If Berlioz had numbered the introductory and 'Fête' movements as one, the numerical succession would have taken the natural symphonic division. The Love Scene and the Queen Mab Scherzo, both instrumental, correspond to the slow movement and scherzo, while the choral finale rounds out the whole. The subject and its verbal treatment add various episodes to this scheme.

The composer has restricted the solo voices to narration, realizing that if they were given dialogue or musical characterization he would have found himself writing an opera or a cantata. He has solved the problem of maintaining a symphonic medium by relegating the textual exposition to the first part of the symphony in which he outlines the whole story in recitative style. In this way he has disencumbered himself of verbal impedimenta and is free to translate into purely orchestral tones the supreme moments of Shakespeare's tale as he had seen and experienced them years before.

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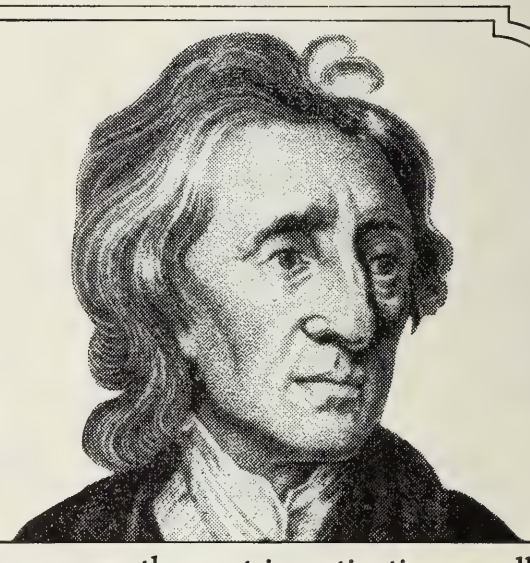
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To be specific, then, the protagonists in *Roméo et Juliette* are not, as one might suppose, the two lovers. The contralto soloist acts, with the chorus, as a narrator. As for the actual characters represented, the tenor takes the role of Mercutio, the bass that of Friar Laurence and the chorus becomes the families of the Montagues and Capulets.

The music of the ball obviously admitted no interpolation of voices. The *'scene-d'amour'* is proof in itself that Berlioz could pour out his heart and use his skill more intensely, more completely with only the orchestra, just as Wagner reached his supreme moments in the orchestra when his singers were silent. Thus the gossamer magic of the Queen Mab Scherzo would have been destroyed at once by a text. When in the end Friar Laurence addresses the two rival houses, the action is over. A moral can be suitably drawn in vocal lines and the final reconciliation naturally provides a choral close in the grand manner.

John Locke



judgment

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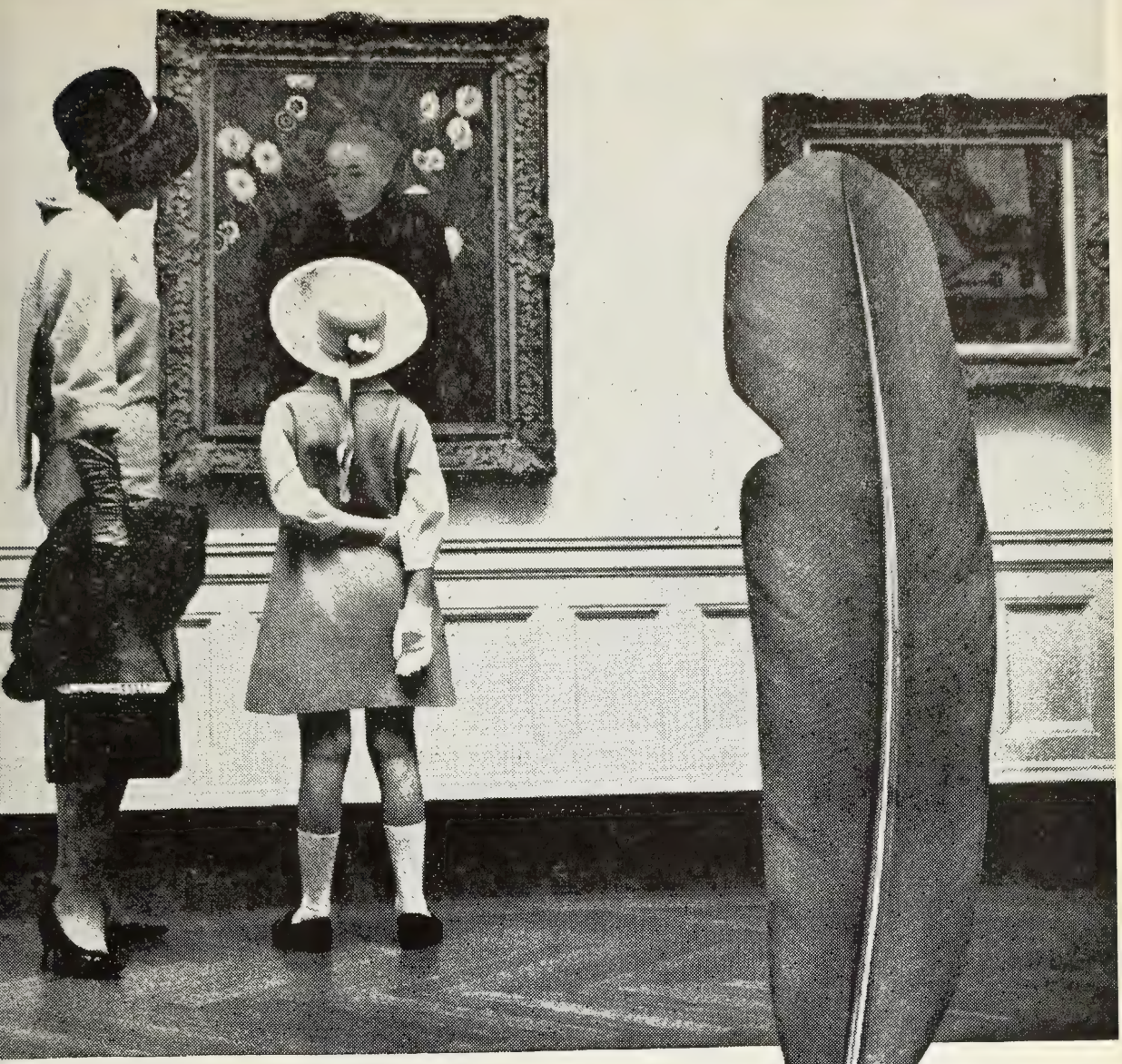
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It was in December 1838 that Paganini, excited by a performance of Berlioz's 'Harold in Italy', knelt down upon the stage in the presence of lingering members of the orchestra and kissed the composer's hand – this according to the memoirs of Berlioz, who also tells how he received from Paganini a note of appreciation enclosing a bank draft for 20,000 francs.

There could not have been a greater boon for Berlioz at that moment. Weighted down by the necessity of attending endless concerts and writing paragraphs about them together with other routine duties involving livelihood, he needed just this liberation to take a long breath and compose exactly what he pleased. After the failure of *Benvenuto Cellini* which had barely attained a fourth performance at the *Opéra,* he needed a boost to his self-esteem. Over and above this, the circumstances of the gift created discussion on all sides. What was Paganini's motive? He had a reputation for being close-fisted *('grippe-sou'),* a reputation contradicted by many generous actions.* Some accused the *'virtuose infernal'* of trying to make an impression upon the public and the critics; others said he was taking the credit of an anonymous donor. Berlioz indignantly repudiated these cabals. His gratitude to Paganini was beyond words. Even his enemies were impressed by the fact that Paganini had knelt before Berlioz and called him the only one to succeed Beethoven.

* The comment of Jacques Barzun is to the point: 'When Paganini refused to play for another artist's benefit, he was a "miser", but when he played in the cholera-infested city for the benefit of the plague victims, no one bothered to call him a hero.'

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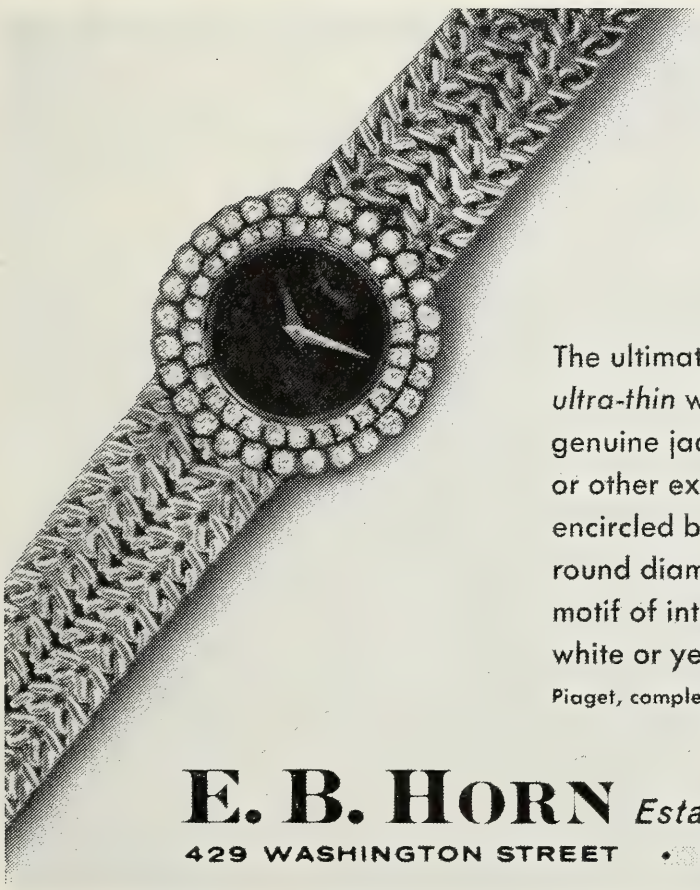


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Berlioz at this time was by no means without backers. He had become a controversial topic, across tables and in many columns of print. Jules Janin defended him stoutly; Joseph d'Ortigue wrote a full length book in defense of Berlioz as an operatic innovator comparable to Gluck. Praise obviously biased, more provocative than persuasive, nurtured skepticism and antagonism, as it has before and since. Curiosity filled the house for *Romeo and Juliet.* Many notables were present, and a good part of intellectual Paris. The performing forces were 'satisfactory', to use Berlioz' words. The Ball Music brought shouts of enthusiasm, and the scherzo was accounted extraordinary; the rather theatrical close brought renewed cheers. But the first part mystified the audience, the funeral music of Juliet was received coldly, and the love scene puzzled them and was received with more respect than warmth. There were three performances, and the net return, as Berlioz remarked bitterly in a letter, was 1100 francs.

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Preface to the score
by the composer

There is no doubt that the character of this work will not be misunderstood. Although voices are often used, it is neither an opera in concert form nor a cantata, but a symphony with chorus.

The purpose of bringing in voices almost at the beginning is to prepare the hearer for the dramatic sense in which the sentiments and passions must be expressed by the orchestra. Another purpose is to introduce the choral portions gradually in the development, since their too sudden appearance would have spoiled the unity of the whole work. Thus the prologue, like the prologue in the drama of Shakespeare himself, uses a chorus to explain the action. It is here sung by only fourteen voices. Later there is heard (behind stage) the male chorus of the Capulets only; later still, in the funeral ceremony, the Capulets (men and women) are heard. At the beginning of the finale the two complete choruses of Capulets and Montagues take part, as well as Friar Laurence, and at the end the three choruses combined.

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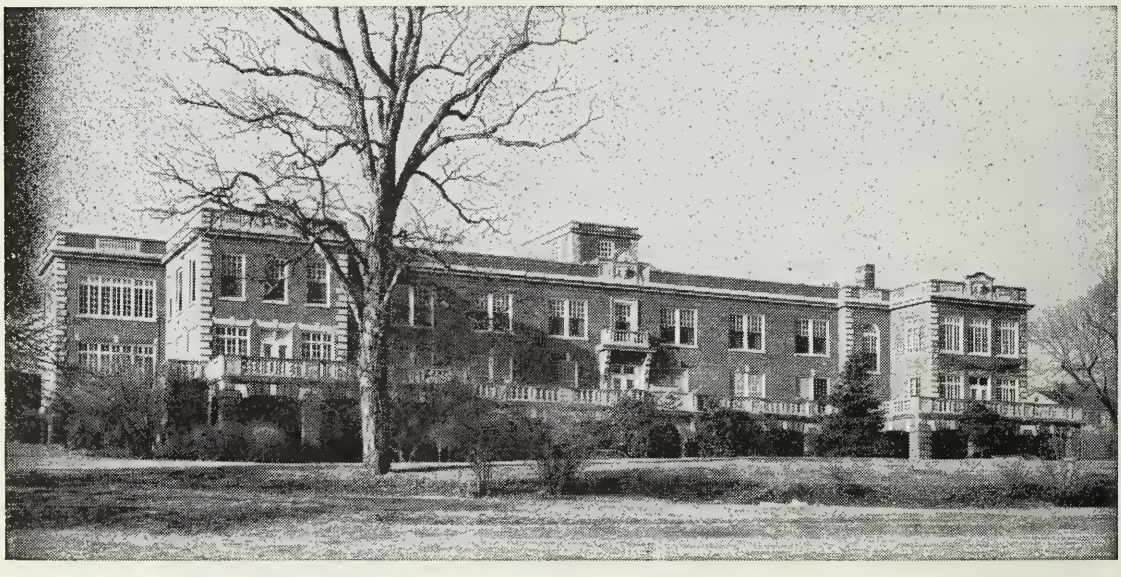
If, in the celebrated scenes of the garden and of the cemetery, the dialogue of the two lovers, the asides of Juliet and the passionate transports of Romeo are not sung, if instead the duets of love and of despair are confined to the orchestra, the reasons are numerous and evident. First of all, the composer is justified, since it is a question of a symphony and not of an opera. Then too, since duets of this sort have been treated vocally a thousand times by the greatest masters, it became prudent in this case as well as unusual to try another mode of expression. Beyond this, the very sublimity of the love story renders depiction so hazardous for the composer that he has had to give his fantasy a freedom which the limiting sense of sung words would never allow, and to resort to the language of instruments, a language richer, more vivid, less hindered, and, by its very indefiniteness, more powerful.

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Berlioz, the theatrical composer

by John N. Burk

A few years ago, when the music of Berlioz was still a more controversial topic than it is now, certain bad words were applied to him, and one of them was 'theatricality'. To call music theatrical is to say that it is a play for vivid momentary effect, trickery of the stage rather than a fully considered expression of the author's intent. As there is nothing necessarily insincere about stage trickery, from Aeschylus or Shakespeare to Eugene O'Neill or Tennessee Williams, so there is nothing reprehensible about the composer who more successfully than anyone else has applied the flavor of the theatre to music itself.

An odd thing about Berlioz's instinct for the theatre was that it never enabled him to write a really successful opera. His *Benvenuto Cellini,* or *The Trojans* or *Beatrice and Benedick,* for all the beauty of music they contain, have never found a fixed place in operatic repertory. Opera is a world of its own, a spectacle of a particular sort. Berlioz's ranging imagination was cramped by the limitations, the paraphernalia of the visual stage. His focal point was his orchestra. In his orchestra only he was the supreme master, and it was there that he could produce unprecedented dramatic effects, 'theatrical' if you will, of extraordinary

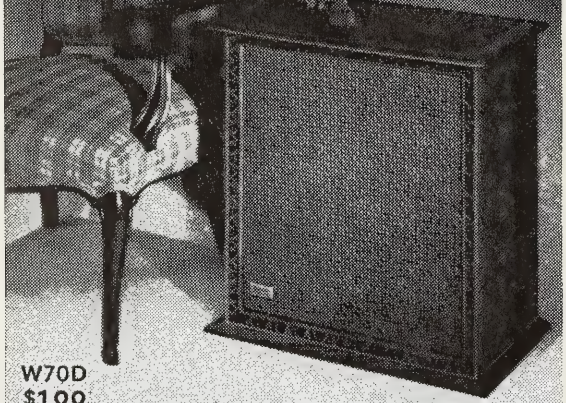
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vividness. When Dido and Aeneas find their cave in the midst of a thunderstorm, when Aeneas is visited by the ghosts of the past heroes of Troy, the effect within the orchestra is electrifying, while any adequate stage visualization is impossible. *The Damnation of Faust* has been attempted as a stage presentation, but to see Mephistopheles in red tights, his aerial sylphs as a stage chorus trailing gauze, any attempt to show the devil's lightning transformations or the ride to hell, is to drag down a music of incredible magic into clumsy ineptitude. Goethe is lost in the melée. So too with Shakespeare. Opera plays havoc with great poetry. Operas on *Romeo and Juliet* have had certain merits as opera but, unlike the Berlioz Dramatic Symphony, they have none as Shakespeare.

Berlioz's instincts were too sound to attempt any such thing with *Romeo and Juliet.* Unlike those composers who have chosen the subject merely as a convenient vehicle, he revered Shakespeare as a god, and the tragedy of the lovers had become for him an obsession. He well knew that the great moments of the play which could be trans-

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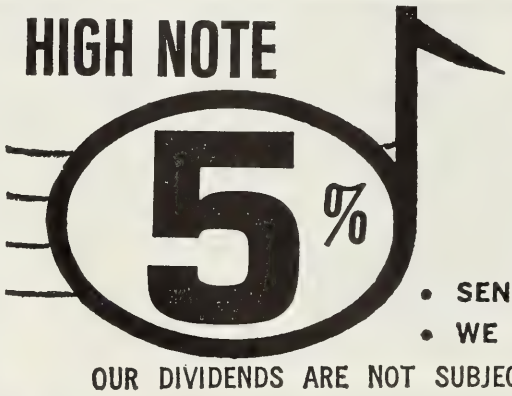
figured in music must be given to the orchestra alone. The voices are used only to explain in advance. The clash of the two factions, the instantaneous wit of Mercutio, the incandescent fervor of the lovers, steeped in the romantic melancholy of their destiny — in these surpassing scenes the composer very rightly makes use of musical superlatives. If the scherzo is as insubstantial as Queen Mab herself, if the love scene is almost unbearably intense, the ball scene an orgy of rhythmic splendor, who would wish to tone them down? It was in Berlioz's character to vivify sentiment to the utmost. Surprises, dynamic contracts, alternations of excitation and repose, weird colors, these were his natural speech, a speech of the theatre transferred into the orchestra. He belonged to a period of extravagance, paralleled by Delacroix or Hugo in the pictorial and literary arts, by Wagner in the operatic field, but approached by no other in the purely orchestral medium. There was only one Berlioz in his epoch, and no other epoch could have produced him.

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Berlioz and Henrietta Smithson

by John N. Burk

It was twelve years before Paganini had made possible the composition of *Romeo and Juliet* that Berlioz had first beheld the lovely Irish actress Henrietta Smithson. He had been doubly transported by her Juliet and her Ophelia on the night before. He tells us in his memoirs how it happened:

'Ah, what a change from the dull gray skies and icy winds of Denmark to the burning sun, the perfumed nights of Italy! From the melancholy, the cruel irony, the tears, the mourning, the lowering destiny of Hamlet, what a transition to the impetuous youthful love, the long-drawn kisses, the vengeance, the despairing fatal conflict of love and death in those hapless lovers! By the third act, half suffocated by my emotion, with the grip of an iron hand upon my heart, I cried to myself: "I am lost! I am lost!" Knowing no English I could grope but mistily through the fog of a translation, could see Shakespeare only as in a glass, darkly. The poetic weft that winds its golden thread in network through those marvelous creations was invisible to me then; yet, as it was, how much I learned! An English critic has stated in the *Illustrated London News* that, on seeing Miss Smithson that night, I said: "I will marry Juliet, and write my greatest symphony on

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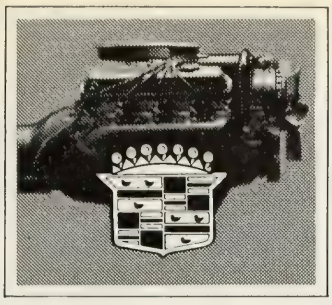
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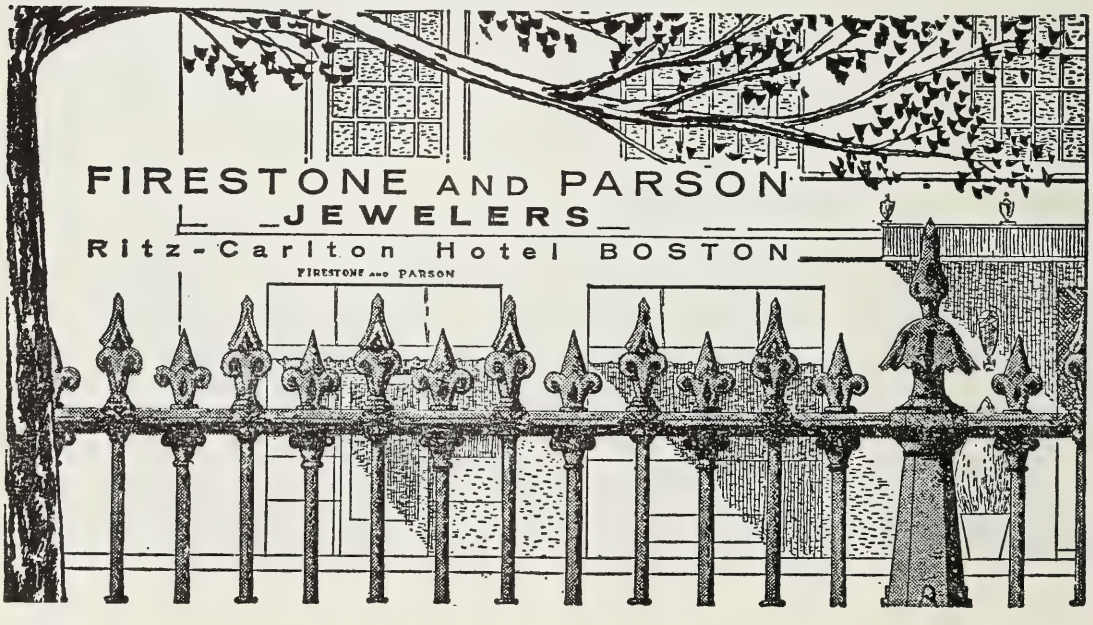
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the play." I did both, but I never said anything of the kind. I was in far too much perturbation to entertain such ambitious dreams. Only through much tribulation were both ends gained.'

And yet it cannot be said that Henrietta was the true cause of the symphony. She was rather the first eloquent spokesman before Berlioz of a subject which was written in his stars. The once entrancing 'Juliet', whose statuesque beauty and sweet, dulcet voice had deprived her admirer of all reason, had since become a dumpy, pedestrian wife, nagging, complaining, indulging in fits of jealousy. But Berlioz's vision of Juliet was undimmed. He speaks of his delight at last in plunging into his beloved subject: 'of floating into a halcyon sea of poetry, wafted onward by the sweet, soft breeze of imagination; warmed by the golden sun of love unveiled by Shakespeare'. Berlioz's first impressions seem to have been absolutely indelible. He tells us in his *Memoirs* that he mentioned the Queen Mab speech to Mendelssohn in Rome in 1831 as a subject for a scherzo, the kind of scherzo Mendelssohn loved to compose. He instantly regretted having put the idea into his friend's head. 'For several years afterwards I dreaded hearing that he had carried it out. . . . Fortunately, he never thought of it.'

Berlioz's first raptures over the 'Juliet' who was destined to become his wife were mingled with an enthusiasm for Shakespeare which was surely something far more than hypnotism by the Irish beauty. It ran in full accord with the new 'discovery' of Shakespeare by literary Paris, a discovery in which Berlioz was a leading spirit, but still one of many. Shakespeare could be called Berlioz's greatest love of all. He made musical use in one way or another (besides a youthful attempt at *The Tempest*) of *Hamlet,* for which he wrote incidental music; *King Lear,* his title of an overture; and *Much Ado About Nothing* (his opera, *Béatrice et Bénédict*). *Romeo and Juliet* brought him far closer to the source. No composer (not excepting Verdi, Gounod, Tchaikovsky) has penetrated so deeply, captured so truly the very presence of a Shakespearean tragedy in the alien language of tones.



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Critic Michael Steinberg, maybe?



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Today's conductor



CHARLES MUNCH, who returns to Symphony Hall as guest conductor of the Boston Symphony Orchestra for the sixth consecutive season since his retirement as Music Director, has started a new career as conductor of the recently founded Orchestre de Paris, the first French orchestra to be fully subsidized by the state. On Tuesday November 14 last Mr Munch and the new orchestra made their debut at theThéâtre des Champs-Elysées, in a program consisting of Debussy's *La Mer,* Stravinsky's *Requiem Canticles* and Berlioz's *Symphonie Fantastique.* It was by all accounts a great occasion, and the musical world has high hopes that the Orchestre de Paris under Mr Munch's direction will galvanize France's rather poor concert life.

Mr Munch lives today in a beautiful eighteenth century house near Versailles which is filled with the masterpieces of art he has collected over the years. But he still has a busy professional life; the new orchestra will tour the Soviet Union next April, and may well be heard in the United States next season. And Mr Munch still spends time guest conducting both in Europe and in this country.

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DONALD T. GAMMONS



The soloists



ROSALIND ELIAS, one of the leading mezzo-sopranos of the Metropolitan Opera, is the youngest child of a large Lebanese-American family from Lowell, Massachusetts. She studied at the New England Conservatory, and then appeared with Boris Goldovsky and the New England Opera Company. For three summers she attended the Berkshire Music Center on scholarship and made her first appearance with the Boston Symphony Orchestra in performances of Bach's *St John Passion* in 1950.

In 1955 she entered the Metropolitan Opera Auditions of the Air, and was offered a contract to sing Grimgerde with the company before the finals. For the following three seasons she sang a series of roles, and in the 1957–8 season had a great success as Erica in *Vanessa.* Since that time Rosalind Elias has sung most of the important mezzo-soprano roles not only at the Metropolitan, but in opera houses in Europe, the Middle East and North and South America.

Rosalind Elias has made recordings, has appeared with many of the leading symphony orchestras and gives frequent solo recitals. She sang in the Boston Symphony Orchestra's performances under Charles Munch of *Roméo et Juliette* in 1961, and most recently appeared with the Orchestra in the title role in a performance of the fourth act of *Carmen,* conducted by Leonard Bernstein, as part of the Berkshire Music Center's gala concert in August 1965.



JEROLD SIENA is a native of Cleveland, Ohio. He began his early musical education at the Cleveland Institute of Music, and at the age of thirteen, he made his debut as Amahl in the first theatrical production of Menotti's *Amahl and the Night Visitors.* He continued his education in New York City at the Mannes College of Music, where he won a scholarship, and in Rome, Italy, at the Accademia di Santa Cecilia, also on a scholarship, where he was awarded the artist diploma.

Jerold Siena is equally at home in opera, concert and recital. He has sung leading roles in the classic operatic repertoire with many of the opera companies in the United States; in concert he has sung with many of the major orchestras in repertoire ranging from Handel to Britten, and he travels regularly, giving recitals throughout the country.

Jerold Siena has appeared previously with the Boston Symphony Orchestra in Boston, New Haven, New York and Tanglewood in performances of Schubert's Mass in E flat and Stravinsky's *Pulcinella,* both conducted by Erich Leinsdorf.

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DONALD GRAMM, who appeared with the Boston Symphony Orchestra last season in performances of *L'Enfance du Christ* and on many occasions in the past, began his musical career at the age of fifteen when he played the organ at the Salem Evangelical Church in Milwaukee. A year later he started studying singing, and after winning the first prize at the Chicagoland Music Festival, went on scholarship to the Chicago Musical College. He made his operatic debut with the New York City Opera in 1952, and has appeared since with all the major opera companies in North and South America. He has been a regular member of the Metropolitan Opera since 1964, where he has sung many leading roles.

One of the busiest and most travelled singers of the day, Donald Gramm is equally sought after for recitals, performances with symphony orchestras, and for recordings. He sang the role of Moses in the American première of Schoenberg's *Moses und Aron,* given in Boston by the Opera Company of Boston in December 1966.

The **CHORUS PRO MUSICA** was founded in Cambridge in 1949 by its present conductor Alfred Nash Patterson. Its members come from all parts of Greater Boston and surrounding towns in Massachusetts, New Hampshire and Rhode Island. There are many professions represented in the chorus, doctors, secretaries, professors among them, as well as students and housewives.

The Chorus has sung with the Boston Symphony Orchestra many times in the past in Boston, New York and Tanglewood. Their first appearance was in 1950 when Serge Koussevitzky conducted; their most recent was last season in performances of Bach's *St John Passion* under Erich Leinsdorf. They have also taken part in many recordings with the Orchestra for RCA, including Wagner's *Lohengrin* and Verdi's *Requiem.* With the choruses from Harvard and Radcliffe and the New England Conservatory, the Chorus Pro Musica sang under Erich Leinsdorf's direction the historic performance of Mozart's *Requiem* in memory of the late President John F. Kennedy.

Later this season the Chorus Pro Musica, conducted by Alfred Nash Patterson, will give a performance of the *St Matthew Passion* by Bach in Symphony Hall with the Boston Philharmonia.

Exhibition

The seventeenth annual exhibition of pictures by Friends of the Boston Symphony Orchestra and Subscribers is now on view in the gallery. The exhibition will continue until January 27.

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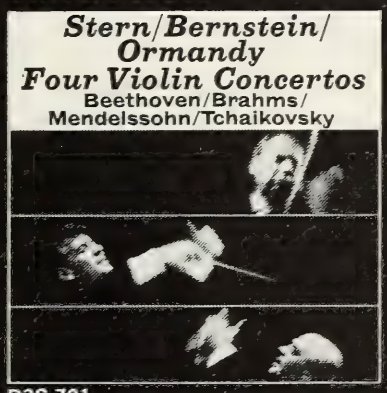
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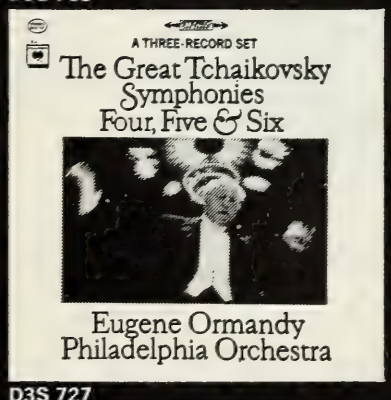
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Roméo et Juliette (Elias, Valletti, Tozzi, New England Conservatory Chorus)	LD/LDS 6098
Symphonie Fantastique	LM/LSC 2608
L'Enfance du Christ (Valletti, Tozzi, Olivier, Souzay, New England Conservatory Chorus)	VIC/VICS 6006
DEBUSSY	
Nocturnes; Printemps; Prélude à l'après-midi d'un faune	LM/LSC 2668
MENDELSSOHN	
Violin concerto (Heifetz)	LM/LSC 2314
Symphony no. 3 'The Scottish'	LM/LSC 2520
Symphony no. 4 'The Italian' with Symphony no. 5 'The Reformation'	LM/LSC 2221
RAVEL	
Daphnis et Chloé (New England Conservatory Chorus)	LM/LSC 2568
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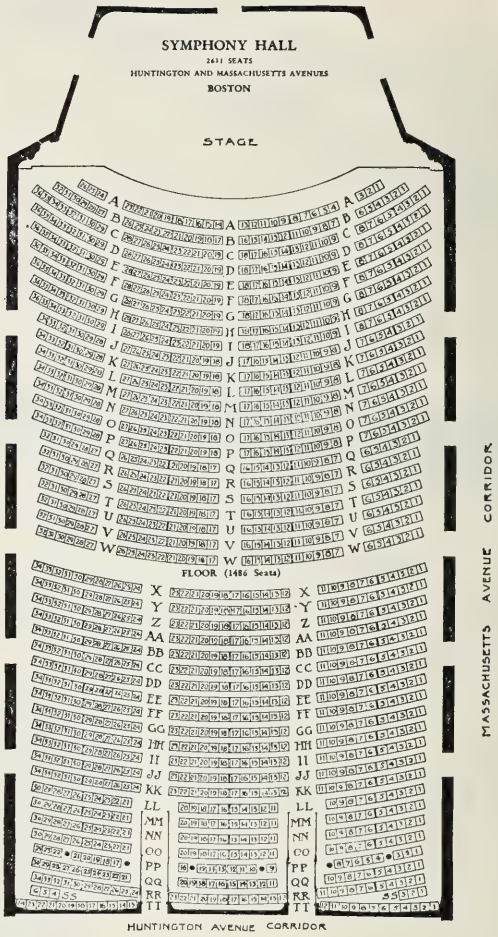
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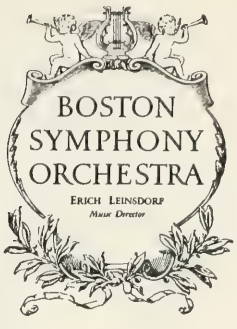
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FUTURE PROGRAMS

Fifteenth Program

Friday afternoon January 26 at 2 o'clock
Saturday evening January 27 at 8.30

SEIJI OZAWA guest conductor

GLUCK	Iphigénie en Aulide – Overture
BERNSTEIN	Symphony no. 2 'The age of anxiety' YUJI TAKAHASHI piano
JOACHIM	Contrastes
RAVEL	Daphnis et Chloé – suite no. 2

The last of this month's three guest conductors is Seiji Ozawa, the talented young Japanese conductor, who is Music Director of the Toronto Symphony Orchestra and the Ravinia Festival. Ozawa is no stranger at Tanglewood, where he was a Fellow of the Berkshire Music Center and has conducted the Boston Symphony Orchestra for the last four summers, but he makes his debut with the Orchestra in Boston next week.

Earlier this season he conducted in Toronto the world première of *Contrastes* by Otto Joachim, a contemporary Canadian composer, who writes of his piece that 'it is impossible for one performance to be similar to any other', since he asks in the score for considerable improvisation from the orchestra. Yuji Takahashi, another native of Japan, will be the soloist in Leonard Bernstein's *The age of anxiety,* of which the Boston Symphony Orchestra gave the world première in April 1949. The composer was soloist and Serge Koussevitzky conducted. Seiji Ozawa will conduct the revised version of *The age of anxiety,* made by the composer in 1965.

The concert will end at about 3.55 on Friday
and at about 10.25 on Saturday

Sixteenth Program

Friday afternoon February 9 at 2 o'clock
Saturday evening February 10 at 8.30

ERICH LEINSDORF conductor

STRAVINSKY	Le baiser de la fée
BEETHOVEN	Piano concerto no. 5 in E flat 'The Emperor'

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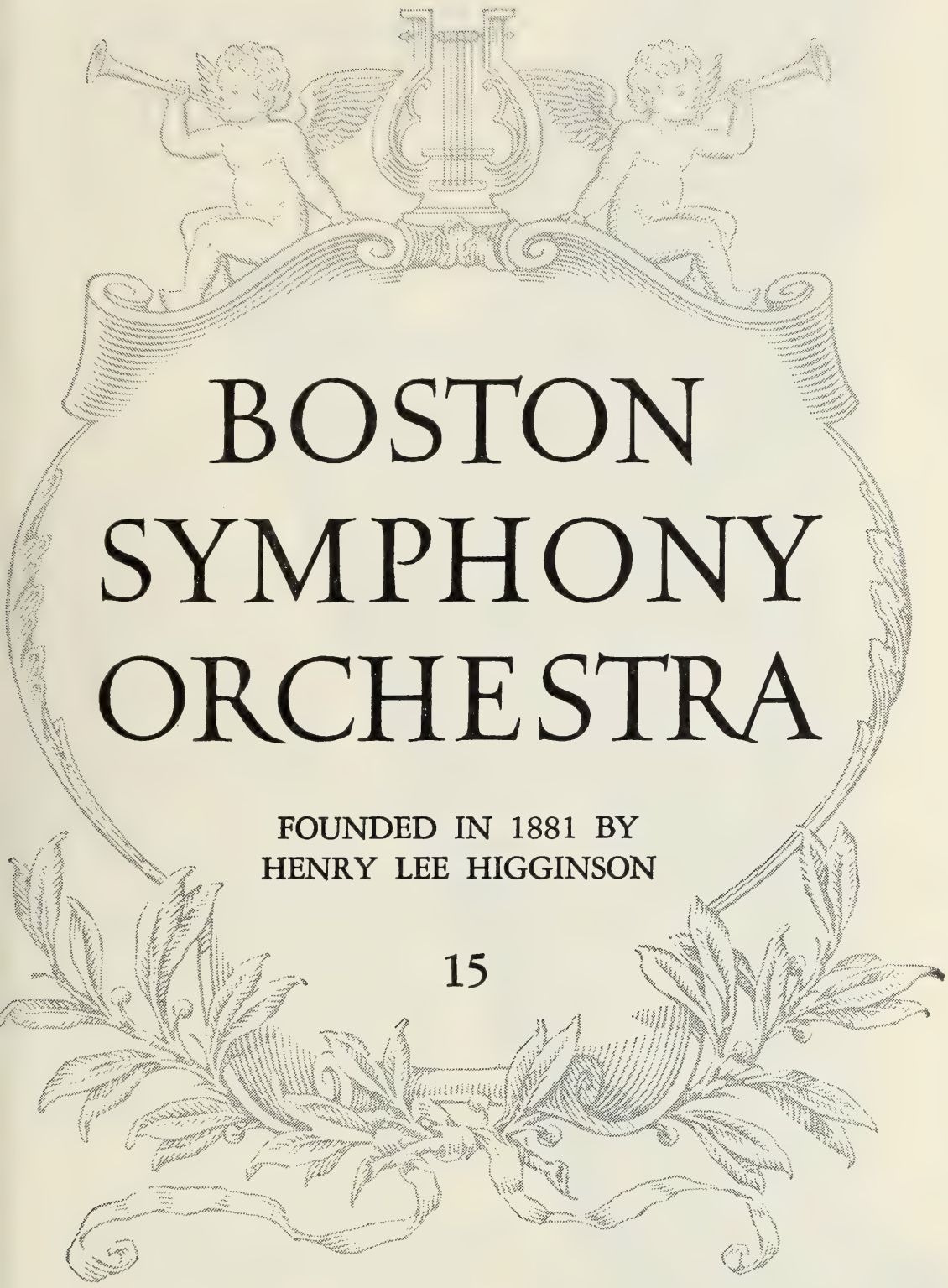


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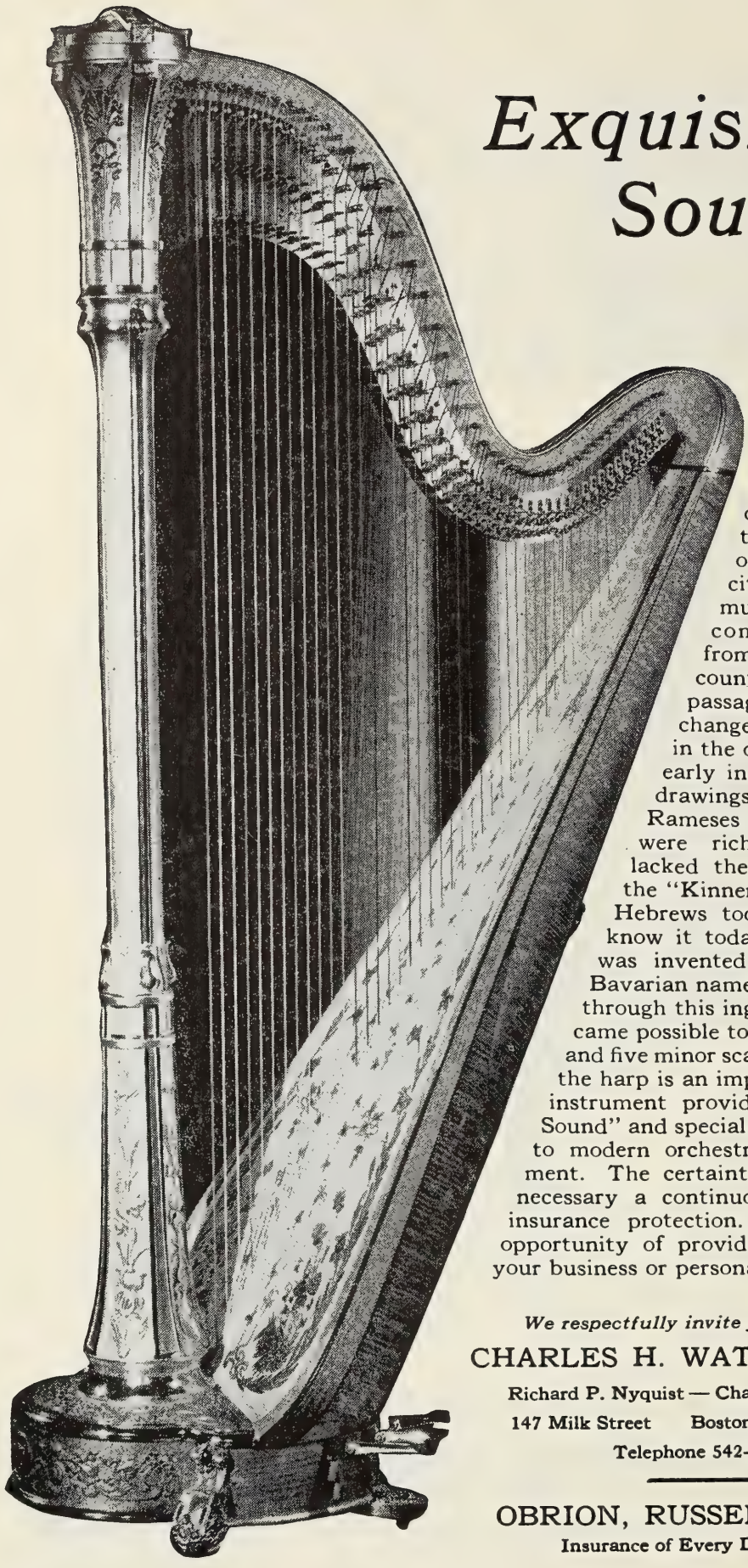


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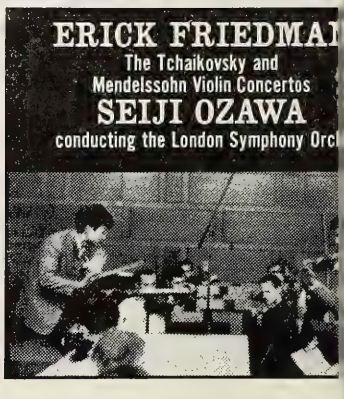
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Program Notes

CHRISTOPH WILLIBALD GLUCK

Iphigénie en Aulide – Overture

Program note by John N. Burk

Gluck was born at Erasbach in the Upper Palatinate on July 2 1714 and died in Vienna on November 15 1787. He composed this 'Tragédie opéra' in 1769 to a libretto by the Bailli du Roullet, who based it on Racine's tragedy, which in its turn was based on the play of Euripides. The opera was first given at the Paris Opéra on April 19 1774.

The most recent performances of the Overture, in the version by Richard Wagner, were given in this series on April 18 and 19 1958 under Richard Burgin's direction.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, timpani and strings.

When Charles Burney visited Vienna in the year 1769, he called upon the famous Gluck and was received in friendly fashion. 'He was so good-humored', wrote Dr Burney, 'as to perform almost his whole opera *Alceste,* many admirable things in a still later opera of his called *Paride ed Elena,* and in a French opera, from Racine's *Iphigénie,* which he had just composed. His last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had a fair score before him.'

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When Dr Burney wrote that his host had not 'committed a note' of his new opera to paper, he was misinformed, or at least mistaken. Gluck had completed the score of his *Iphigénie en Aulide,* as appears in a letter from du Roullet, the librettist, to Dauvergne a month earlier. Gluck was indeed planning industriously for a descent upon Paris. In Vienna his efforts had not brought him full artistic satisfaction. He looked with interest towards France, where opera, though stilted and formal, at least made much of its dramatic subject and did not lose itself in the meaningless vocal ornamentation of the current Italian style. Gluck accordingly cultivated the acquaintance of du Roullet, then attaché of the French Embassy at the Court of Vienna, with the result that du Roullet wrote for him a book on *Iphigénie,* and when it was set to music called attention to the fact in a letter to Dauvergne, the Director of the *Académie Royale de Musique* in Paris. Gluck had already filled the ear of M. de Sevelinge, a receptive amateur, with his enthusiasm for the French style, and for Lully in particular, and M. de Sevelinge obediently carried messages of this hopeful enthusiasm back to Paris. Still another, and this time a winning card, was played by Gluck. He paid his respects to Marie Antoinette, and 'Madame la Dauphine', who remembered him well as her music master, at once threw her powerful influence in his favor.

There could have been but one outcome to this combination of inclination and strategy. As Alfred Einstein expresses it in his admirable biography of the composer: 'Not only had Gluck become ripe for Paris, but Paris for Gluck.' *Iphigénie* was ordered for production at the *Opéra* in Paris. Gluck supervised the production of the opera, not



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Byron K. Elliott, chairman of John Hancock Mutual Life Insurance Company, says that leaders in business can no longer live in the isolation of their ledger sheets. Their organizations must be involved in larger issues and in the total environment from which they draw sustenance.

A prominent part of the total environment in Boston is the Boston Symphony Orchestra, and now, for the first time, the Orchestra asks the support of the business community in a major capital effort, the $5.5 million Fund for the Boston Symphony.

The one-to-two matching grant of $2 million by the Ford Foundation is both opportunity and incentive for the Boston Symphony to raise an additional $4 million from those whose lives have gained new meaning through the music of the Orchestra. In addition, the Trustees must raise about $1.5 million for refurbishment of Symphony Hall and Tanglewood.

The corporate division of the Fund for the Boston Symphony is headed by Henry B. Cabot, assisted by Allen G. Barry, Abram Berkowitz, Richard Chapman, John L. Cooper, Harold D. Hodgkinson, E. Morton Jennings Jr, Henry A. Laughlin and Sidney R. Rabb.

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The Committee suggests that corporations consider as their minimum pledge over the five years of The Fund for the Boston Symphony a sum equal to fifty per cent of their annual gift to the Massachusetts Bay United Fund. It is hoped that smaller companies will guide their thinking by what The Boston Symphony Orchestra has meant to them in attracting top level personnel.

without difficulties, through six months of rehearsals. The first performance came to pass on April 19 1774, amid much excitement. Some were moved by Gluck's dramatic power, many were puzzled by his innovations. There was no doubt about the result and general verdict as Marie Antoinette, in her box, applauded with an emphasis as consequential as any royal decree. The Overture, although it led into the opening scene without interruption, was encored. At succeeding performances the opera took its place as a genuine success.

Since Gluck gave no end to his Overture (in itself a departure from tradition), endings have been supplied by others for concert usage. The one generally adopted is that of Richard Wagner made in 1854 for a performance in Zurich. Wagner at that time wrote a communication to the *Neue Zeitschrift für Musik* on the subject of this overture. He pointed out that the general custom of breaking into an allegro at the nineteenth bar where the strings have a striking passage in unison was a blind following of the tradition of operatic overtures, and was a violation of Gluck's evident dramatic intentions. Wagner took the pains of examining the original French edition of the score, and found that there was no new tempo indication at this point, the only tempo given being that of the opening andante. Wagner demonstrates that the grave opening measures are a preparation for Agamemnon's touching appeal to Diana for the life of his daughter, which begins the opera. A glib and lively tempo in the Overture, according to Wagner, is a violation of this mood, and destroys the dignity and beauty of some fine passages. Instead of providing the Overture with a brilliant claptrap ending, such as the one he specifically rejected and attributed

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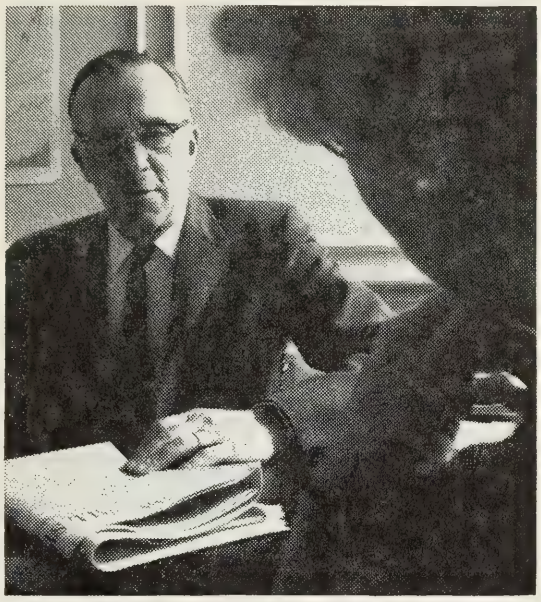
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(probably wrongly) to Mozart, Wagner closed the Overture with a reprise of the introductory measures varied slightly but treated respectfully and in good taste. The Overture thus ends *pianissimo* upon the theme of Agamemnon's apostrophe *'Diane, impitoyable'*.

The connection between Gluck and Racine to be found in 'Iphigenia in Aulis' is subtler and deeper than the letter of a text. Indeed, the libretto which Gluck set resembled Racine's drama only in that it kept the general scheme of dramatic unfolding and the happy dénouement. Euripides, in the ancient drama which was Racine's model, introduced Achilles as a mere pretext for the summoning of Iphigenia to Aulis. Racine depicted Achilles and Iphigenia as really in love, thus heightening the dramatic interest. Euripides had the goddess Diana snatch Iphigenia from the altar of immolation, and transport her to Tauris. Racine ended his play with her final pardon by the gods at the critical moment, and her happy union at last with Achilles. Ernest Newman has turned ridicule upon this dénouement: 'Nietzsche once asked scornfully how Parsifal came to be the father of Lohengrin. One might as well have asked Gluck how Iphigenia, the wife of Achilles, managed to get to Tauris as high priestess.'

If Racine's text was not usable in that it did not fit the rather rigid requirements for arias, ensembles, division into acts etc., of the opera form, Gluck no doubt felt this opera as coming indirectly from the pen of that illustrious poet of the Court of Louis XIV. Indeed, Racine was accepted as the very embodiment of the classical tradition. Stendahl wrote an essay of book length on *'Racine et Shakespeare'*, depicting the

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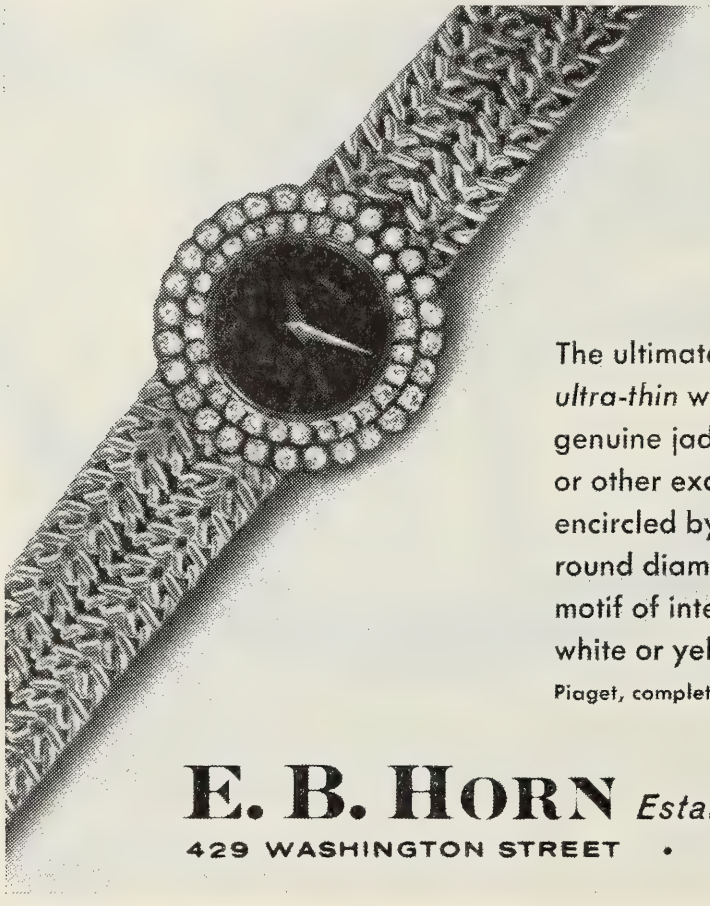
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two poets as representative of the classical and romantic in letters. Richard Wagner used the same analogy in his 'Opera and Drama', where he described the stage of his own time as the development of two tendencies: the 'romance which found its greatest flowering in the plays of Shakespeare', and its 'diametrical opposite', the *'Tragédie'* of Racine, where there is nothing more than 'talk upon the scene, while the action is kept outside'. Gluck found a sort of emotional release for the French tragedy by carrying it into opera. 'Opera was thus the premature bloom of an unripe fruit, grown from an unnatural, artificial soil.' Unfortunately for Racine in these essays, their writers were too definitely upon the romantic side to give him a just accounting. They could not have been anything but impatient with his perfectly worded phrases, his rhymed couplets, his servility before king and period. French writers, before the Romantic peak and after, have freely granted him his exalted position. Voltaire, placing him above Corneille, said: 'He is complete in himself; there remains only to write below every page "beau, pathétique, harmonieux, sublime".' Anatole France summed him up in this sentence: 'Une intelligence fine des passions, un sens délicat et sûr de la vérité intellectuelle — violà tout Racine.'

'Racine', he wrote, 'knew the secret of external realization for his visions of beauty. As a poet he figures among the best of men, among those who charm human existence, lifting it to enchanted regions peopled with divine forms. The most beautiful images he has invoked will dwell for long to come in the hearts of men. We prefer to believe



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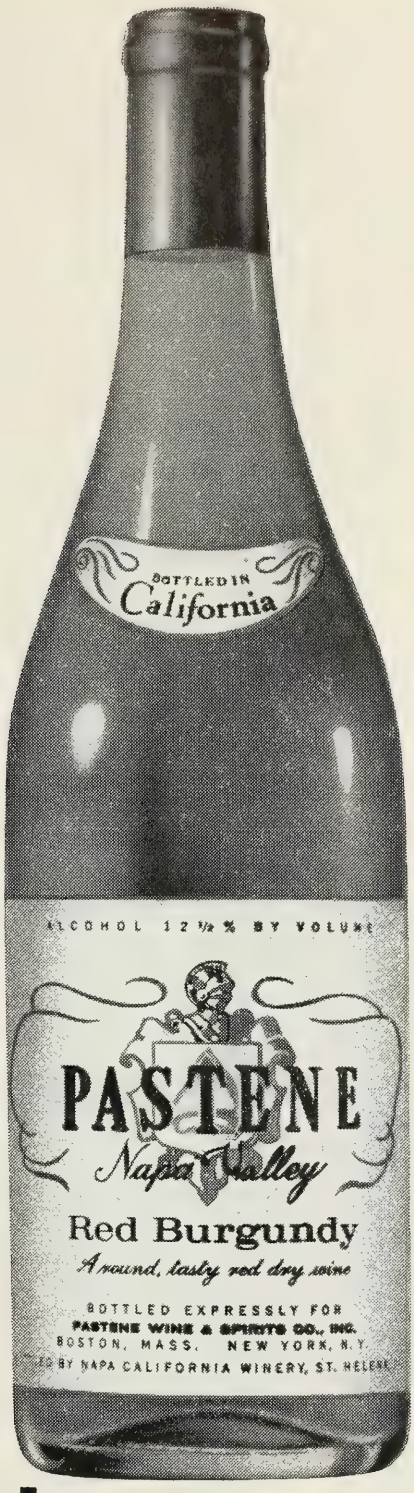
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that they have not yet faded. We would say that they were immortal if the science of our century had not taught us that man makes nothing for eternity. We hold, perhaps, a quicker interest in the creations of the poet when, knowing that they are the finest in the world, we remember too that they are perishable.'

Jean Giraudoux, writing a brochure on Racine (translated by Mansell Jones, Gordon Fraser, 1938), praises him as the flower of a civilization, rather than as an individual genius. This Frenchman exalts the civilization 'which rears the man of letters in a stately tranquillity, raising him above histrionics and confession, and making him responsible for an ultimately perfect acoustic. The virtue of a successful civilization is such that in place of the restricted means by which, in unfinished epochs, writers acquire experience — misfortunes, the observation of men, crises cardiac or conjugal — is substituted in those happier periods a congenital knowledge of great hearts and great moments. Racine is the finest illustration of this truth. . . .

'For Racine the birth of a tragedy is first a question of subject, then of composition, then of development. When the word "death" comes under his pen, he does not think of his own death. No more than of his shadow when he writes the word "shadow", or of his mistress when he writes the word "mistress". He simply feels the ease with which his talent works, and the responsibility of seeing himself become the appointed purveyor to his country and his king. . . . He is the poet for whom one could have engraved the following epitaph: "Here lies he who never set himself the problem of God or of knowledge, he for whom problems of politics, rank and morality had no existence. Here lies Racine." '

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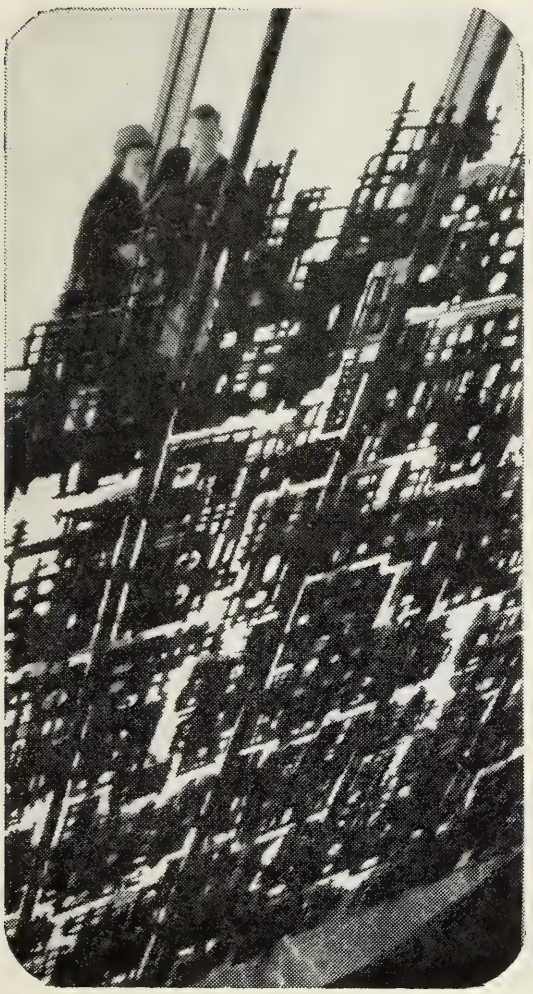
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LEONARD BERNSTEIN

The Age of Anxiety – Symphony no. 2 (after W. H. Auden's poem)

Program note by the composer

Bernstein was born in Lawrence, Massachusetts, on August 25 1918. He composed the symphony during the first months of 1949, and was soloist at the première, which was given on April 8 of that year by the Boston Symphony Orchestra under Serge Koussevitzky. The score is inscribed 'For Serge Koussevitzky — in tribute.' The score was revised in 1965. W. H. Auden's poem was published by Random House in 1947.
A ballet to the music of 'The Age of Anxiety', with choreography by Jerome Robbins, was first performed by the New York City Ballet in February 1950.
The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tenor drum, tam tam, cymbal, temple blocks, triangle, glockenspiel, xylophone, traps with pedal bass drum and cymbal, 2 harps, solo piano, pianino, celesta and strings.

W. H. Auden's fascinating and hair-raising poem, *The Age of Anxiety; a Baroque Eclogue,* began immediately to affect me lyrically when I first read it in the summer of 1947. From that moment, the composition of a symphony based on *The Age of Anxiety* acquired an almost compulsive quality; and I worked on it steadily in Taos, in Philadelphia, in Richmond, Mass., in Tel-Aviv, in planes, in hotel lobbies, and, finally (the week preceding the première), in Boston. The orchestration was started during a month-long tour with the Pittsburgh Symphony and was completed on March 20 1949 in New York City.



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I imagine that the idea of writing a symphony with piano solo emerged from the extremely personal identification of myself with the poem. In this sense, the pianist provides an almost autobiographical protagonist set against an orchestral mirror in which he sees himself, analytically, in the modern ambience. The work is therefore no 'concerto' in the virtuosic sense, although I regard Auden's poem as one of the most shattering examples of pure virtuosity in the history of English poetry.

The essential line of the poem (and of the music) is the record of our difficult and problematical search for faith. In the end, two of the characters enunciate the recognition of this faith — even a passive submission to it — at the same time revealing an inability to relate to it personally in their daily lives, except through blind acceptance.

No one could be more astonished than I at the extent to which the programmaticism of this work has been carried. I had not planned a 'meaningful' work, at least not in the sense of a piece whose meaning relied on details of programmatic implication. I was merely writing a symphony inspired by a poem and following the general form of that poem. Yet, when each section was finished I discovered, upon re-reading, detail after detail of programmatic relation to the poem — details that had 'written themselves', wholly unplanned and unconscious. Since I trust the unconscious implicitly, finding it a source of wisdom and the dictator of the condign in artistic matters, I am content to leave these details in the score.

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If the charge of 'theatricality' in a symphonic work is a valid one, I am willing to plead guilty. I have a deep suspicion that every work I write, for whatever medium, is really theater music in some way, and nothing has convinced me more than these new discoveries of the unconscious hand that has been at work all along in *The Age of Anxiety.*

I have divided Auden's six sections into two large parts, each containing three sections played without pause. A brief outline follows:

PART ONE

(a) *The Prologue* finds four lonely characters, a girl and three men, in a Third Avenue bar, all of them insecure and, through drink, trying to detach themselves from their conflicts, or, at best, to resolve them. They are drawn together by this common urge and begin a kind of symposium on the state of man. Musically, *The Prologue* is a very short section consisting of a lonely improvisation by two clarinets, echo-tone, and followed by a long descending scale which acts as a bridge into the realm of the unconscious, where most of the poem takes place.

(b) *The Seven Ages.* The life of man is reviewed from the four personal points of view. This is a series of variations which differ from conventional variations in that they do not vary any one common theme. Each variation seizes upon some feature of the preceding one and develops it, introducing, in the course of the development, some counter-feature upon which the next variation seizes. It is a kind of musical fission, which corresponds to the reasonableness and almost didactic quality of the four-fold discussion.

(c) *The Seven Stages.* The variation form continues for another set of seven in which the characters go on an inner and highly symbolic journey according to a geographical plan leading back to a point of comfort and security. The four try every means, going singly and in pairs, exchanging partners, and always missing the objective. When they awaken from this dream-odyssey, they are closely united through a common experience (and through alcohol), and begin to function as one organism. This set of variations begins to show activity and drive and leads to a hectic, though indecisive, close.

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PART TWO

(a) *The Dirge* is sung by the four as they sit in a cab en route to the girl's apartment for a nightcap. They mourn the loss of the 'colossal Dad', the great leader who can always give the right orders, find the right solution, shoulder the mass responsibility, and satisfy the universal need for a father-symbol. This section employs, in a harmonic way, a twelve-tone row out of which the main theme evolves. There is a contrasting middle section of almost Brahmsian romanticism, in which can be felt the self-indulgent, or negative, aspect of this strangely pompous lamentation.

(b) *The Masque* finds the group in the girl's apartment, weary, guilty, determined to have a party, each one afraid of spoiling the others' fun by admitting that he should be home in bed. This is a scherzo for piano and percussion alone (including harp, celesta, glockenspiel and xylophone) in which a kind of fantastic piano-jazz is employed, by turns nervous, sentimental, self-satisfied, vociferous. The party ends in anti-climax and the dispersal of the actors; in the music the piano-protagonist is traumatized by the intervention of the orchestra for four bars of hectic jazz. When the orchestra stops, as abruptly as it began, a pianino in the orchestra continues *The Masque,* repetitiously and with waning energy, as *The Epilogue* begins. Thus a kind of separation of the self from the guilt of escapist living has been effected, and the protagonist is free again to examine what is left beneath the emptiness.

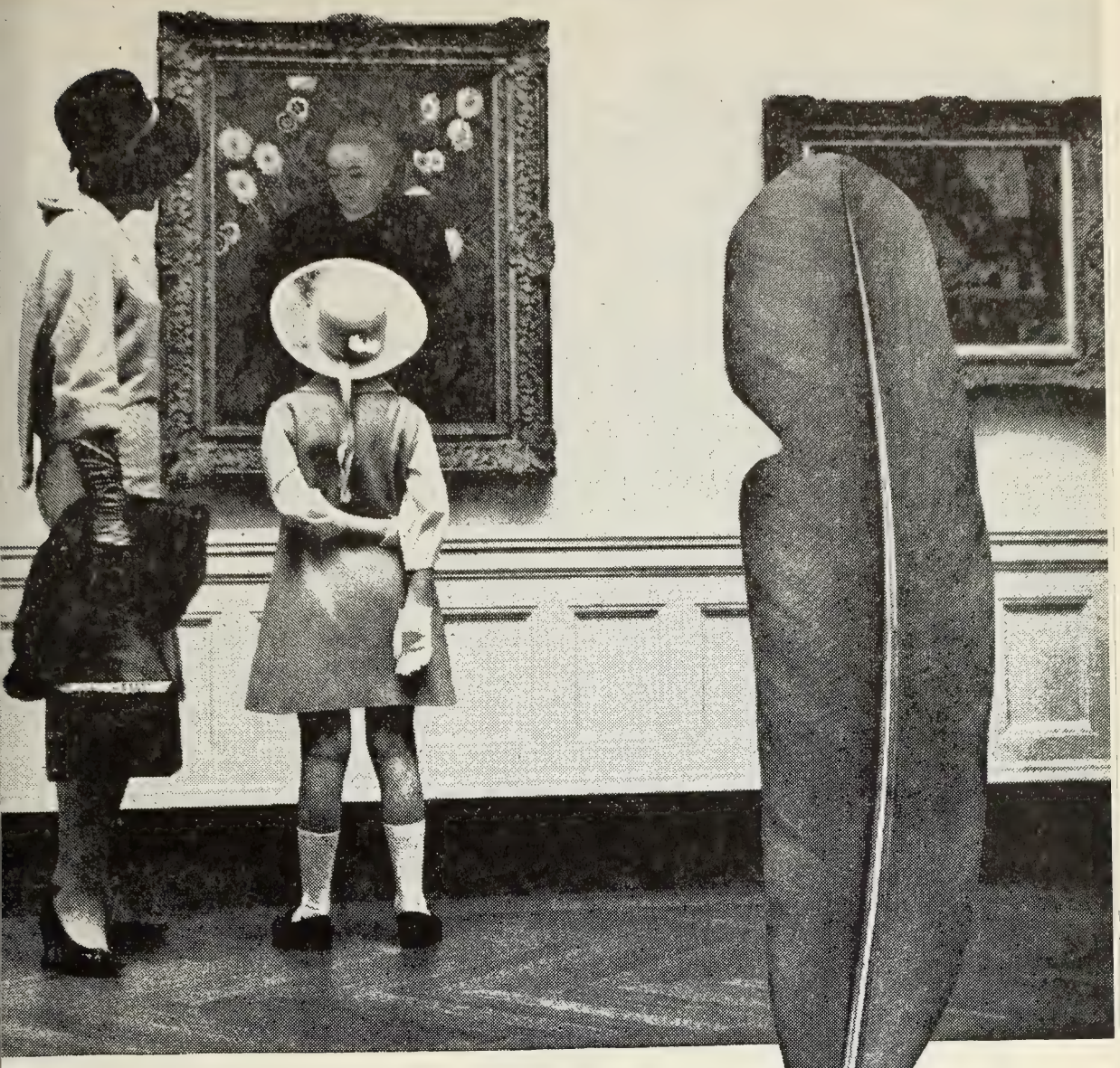
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(c) *The Epilogue.* What is left, it turns out, is faith. The trumpet intrudes its statement of 'something pure' upon the dying pianino: the strings answer in a melancholy reminiscent of *The Prologue:* again and again the winds reiterate 'something pure' against the mounting tension of the strings' loneliness. All at once the strings accept the situation, in a sudden radiant *pianissimo,* and begin to build, with the rest of the orchestra, to a positive statement of the newly recognized faith.

Throughout *The Epilogue* the piano-protagonist has taken no part, but has observed it, as one observes such development on a movie screen, or in another human personality. At the very end, he seizes upon it with one eager chord of confirmation, although he has not himself participated in the anxiety-experience leading to this fulfillment. The way is open; but, at the conclusion, is still stretching long before him. *(1949)*

NOTE ON THE REVISED VERSION

In the years that have passed since 1949, I have reevaluated my attempt to mirror Auden's literary images in so literal a way. It seems to me to have succeeded least well in the finale, where the non-participation of the solo piano did not so much convey the intended 'detachment' as rob the soloist of his concertante function. With this in mind, I have revised the finale so as to include the solo pianist, even providing him with a final burst of cadenza before the coda. I am now satisfied that the work is in its final form. *(1965)*

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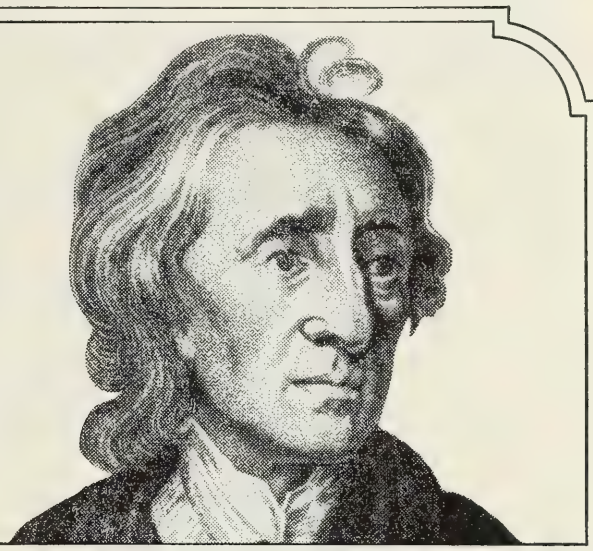


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OTTO JOACHIM

Contrastes

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Joachim was born in Düsseldorf, Germany, on October 13 1910. He started playing the violin at the age of five and a year later was enrolled at the Düsseldorf Conservatory. He finished his studies in 1931 at Cologne, where his teacher was Professor H. Zitzmann. Three years later he left Germany and went to the Far East. He remained there, principally in Malaya and China, for nearly seventeen years.

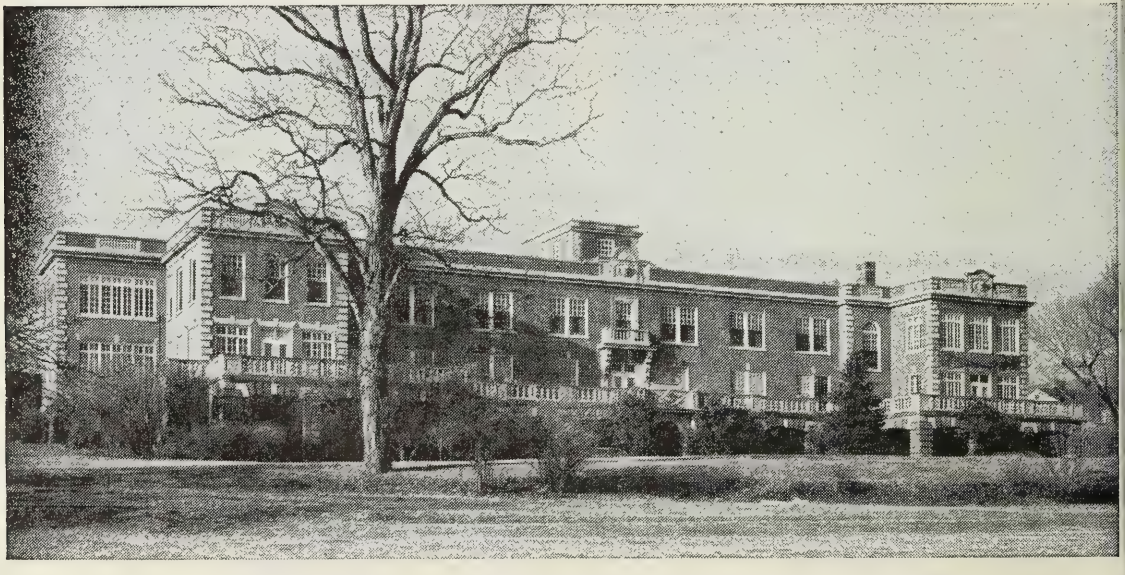
His musical activities are widespread. As player of the violin and viola he has become well known both for his recitals with Maureen Forrester and John Newmark, and for his concerts with the Montreal String Quartet. He has been principal violist of the Montreal Symphony. A specialist in music of the Middle Ages and the Renaissance, he not only plays old instruments but builds them too, and is Director of the Montreal Ensemble of ancient instruments. He has taught at McGill University and at the Conservatoire de la musique de Québec. Otto Joachim has constructed and equipped his own electronic studio, and it was there that he composed *Katimavik,* the electronic piece which was heard in the Canadian Pavilion at Expo 67.

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Joachim has made several other experiments in new compositional techniques. The last movement of his *Nonet* (1960) is made by recording the first movement during performance, and playing the tape backwards. *Illumination no. 1* is scored in colored diagrams from which the players are directed to play according to a system of colored-light signals. This piece was presented with success on Canadian television. It includes serially written music and a selection of contemporary Canadian poetry.

Seiji Ozawa commissioned *Contrastes* for the Centennial celebration in Canada and conducted the first performance during the World Festivals in Montreal on May 6 1967, with the Toronto Symphony Orchestra. He also conducted the United States première with the Chicago Symphony last July.

Of *Contrastes* Otto Joachim writes:

'The work employs normal forces of the orchestra in dynamically contrastic ways, but the title also reflects the diversity of this earth and its people. The work is based on a tone row and when the orchestra plays from conventional notation the writing is mostly dodecaphonic. The tone row is also employed when the orchestra plays aleatorically but loses its function as such, as most of this work is written so that the choice of entrance, dynamics and speed depends mostly on the decision of the conductor and very often on the individual musician himself at the time of a performance. Unconventional and often graphic notation is used most of the time. The graphic signs which are used by the percussionists and the pianist are the result of calculations derived from a composition *Illumination 1* which employs the same tone row. The strings are divided at times into 24 parts and the last tutti is divided into 48 different parts. On account of its division, the sound of the 24 string players is thought out stereophonically and at the same time gives way to visual phenomena when the volume increases or decreases.

Contrastes also exploits certain oriental techniques to attain certain unusual and varied sounds. The duration of this piece can be anything from 15 to 25 minutes, depending on the interpretation and choice of tempi. It is impossible for one performance of *Contrastes* to be similar to any other.'

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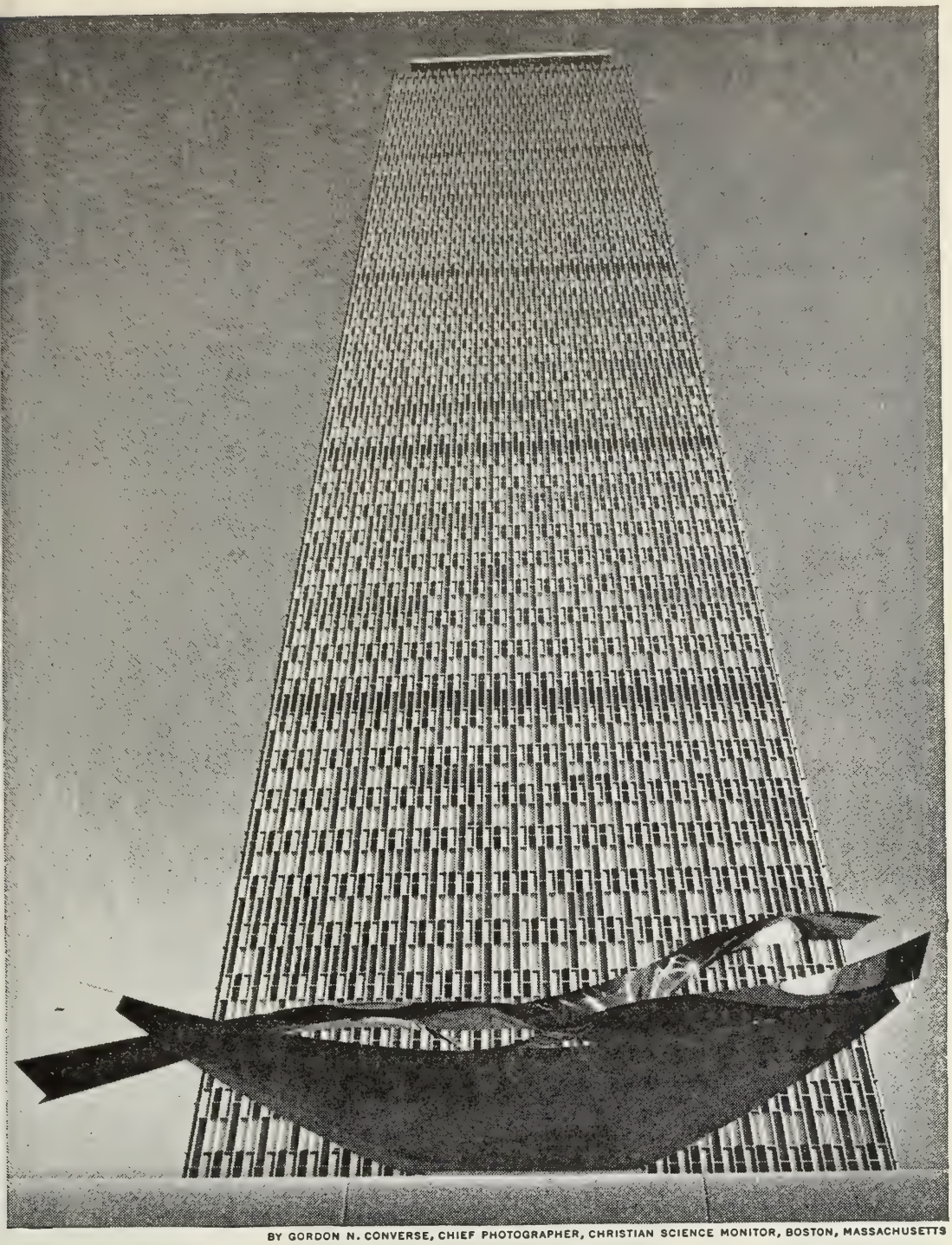
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MAURICE RAVEL

Daphnis et Chloé – Suite no. 2

Program note by John N. Burk

Ravel was born in Ciboure, Basses-Pyrénées, on March 7 1875, and died in Paris on December 28 1937. The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8 1912 by Diaghilev's *Ballet Russe* at the Châtelet in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra on December 14 1917, under the direction of Karl Muck. It was most recently performed in this series on February 12 and 13 1965, with Charles Munch conducting.

The Second Suite is scored for 2 flutes, bass flute and 2 piccolos, 2 oboes and english horn, 2 clarinets in B flat, clarinet in E flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

Daphnis et Chloé has been recorded in its complete form by the Orchestra, under Charles Munch, for RCA Victor.

The Second Suite consists of the final scene (without break).

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as 'a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghilev. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

'The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

'Sketched in 1907, *Daphnis* was several times subjected to revision – notably the finale.'



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There were late revisions. If Ravel's date of 1907 is indeed correct, *Daphnis et Chloé* was five years in the making and must indeed have many times been *'remis sur le métier'*, as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

The date is surprising. Diaghilev's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *Daphnis et Chloé*. Roland-Manuel thinks that Ravel made a 'mistake of two years' in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghilev was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *Daphnis et Chloé* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

Diaghilev, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghilev.

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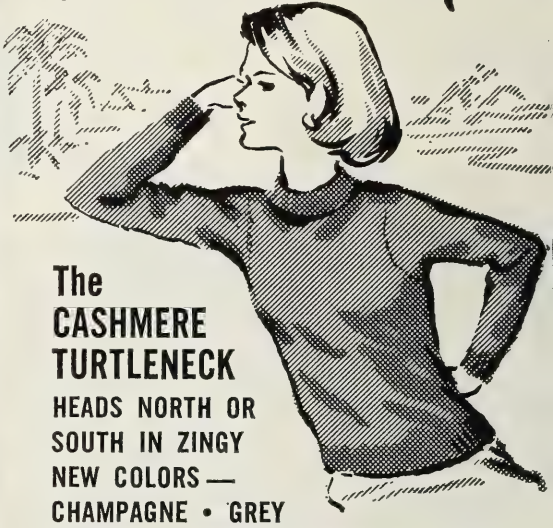
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There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *L'Après-midi d'un faune.* It can be well imagined that, in the presentation of *Daphnis et Chloé,* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to 'the Greece of his dreams', that a 'late eighteenth century' Greece would not have contributed toward single-mindedness in the rehearsals of *Daphnis.* Those rehearsals were many, and extended to the very morning of the first performance. They took place, according to Serge Lifar, 'under a storm cloud. The *corps de ballet* ran afoul of the 5/4 rhythm in the finale, and counted it out by repeating the syllables "Ser-ge-Dia-ghi-lev", "Ser-ge-Dia-ghi-lev".' When the season ended, there duly followed the break between Fokine and Diaghilev. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print (It is here quoted in part).

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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Daphnis and Chloe – 'A Perpetuall Oblation to Love'

by John N. Burk

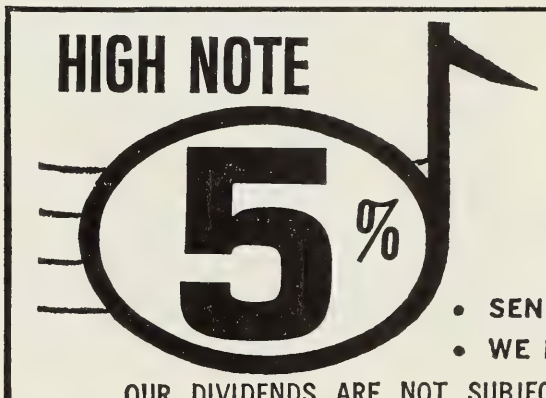
In 1657 there was published the English translation by George Thornley of the pastoral tale attributed to the ancient Greek sophist, Longus, who may have lived in the second, third or fourth century A.D. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was published in 1559. The first English translation was made by Angell Dave, printed in 1587. The translation by George Thornley is in current print. Thornley, in a preface 'to the criticall reader', commends the author as 'a most sweet and pleasant writer', and calls the tale 'a Perpetuall Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all'.

The place of the story is Mitylene, on the Island of Lesbos. Two children have been left 'exposed' by their parents and have been found and brought up by shepherd families. Excerpts from Thornley's translation are here quoted (chosen with discretion, for Longus tells without restraint of the ways and delights of innocent love).

'These Infants grew up apace, and still their beauty appeared too excellent to suit with rusticks, or derive at all from Clowns. And Daphnis now is fifteen, and Chloe younger two years. . . .

'And now this pretty pair of young Shepherds, are as jocund in themselves as if they had got some great Empire, while they sit looking over their goodly flocks; and with more than usual kindnesse, treated both the Sheep and Goats. For Chloe thankfully referred her preservation to a Sheep: and Daphnis had not forgot to acknowledge his to a Goat. . . .

'It was the beginning of Spring, and all the flowers of the Launs, Meadowes, Valleyes, and Hills, were now blowing; all was fresh, and green, and odorous. The Bee's humming from the flowers, the Bird's warbling from the groves, the Lamb's skipping on the hills, were pleasant to the ear, and eye. And now when such a fragrancy had filled those blest and happy fields, both the old men and the young,



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would imitate the pleasant things they heard, and saw; and hearing how the birds did chant it, they began to carroll too; and seeing how the Lambs skipt, tript their light and nimble measures; then to emulate the Bees, they fall to cull the fairest flowers. Some of which in toysome sport they cast in one anothers bosoms, and of some plaited Garlands for the Nymphs. And always keeping near together, had, and did all things in common: for Daphnis often gathered in the straggling sheep; and Chloe often drove the bolder ventrous Goats from the crags, and precipices; and sometimes to one of them, the care of both the flocks was left, while the other did intend some pretty knack, or Toysome play.

'For all their sport, were sports of children, and of Shepherds. Chloe scudding up and down, and here and there picking up the windlestrawes; would make in plats, a Trap to catch a Grasshopper; and be so wholly bent on that, that she was carelesse of her flocks. Daphnis on the other side, having cut the slender reeds, and bored the quils, or intervals between the joynts and with his soft wax joyned and fitted one to another; took no care but to practise, or devise some tune, even from morning, to the twilight. Their wine, and their milk, and whatever was brought from home to the fields, they had still in common. And a man might sooner see all the Cattel separate from one another, then he should Chloe and Daphnis, asunder.

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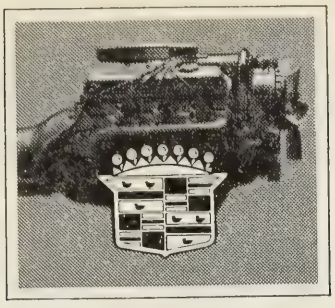
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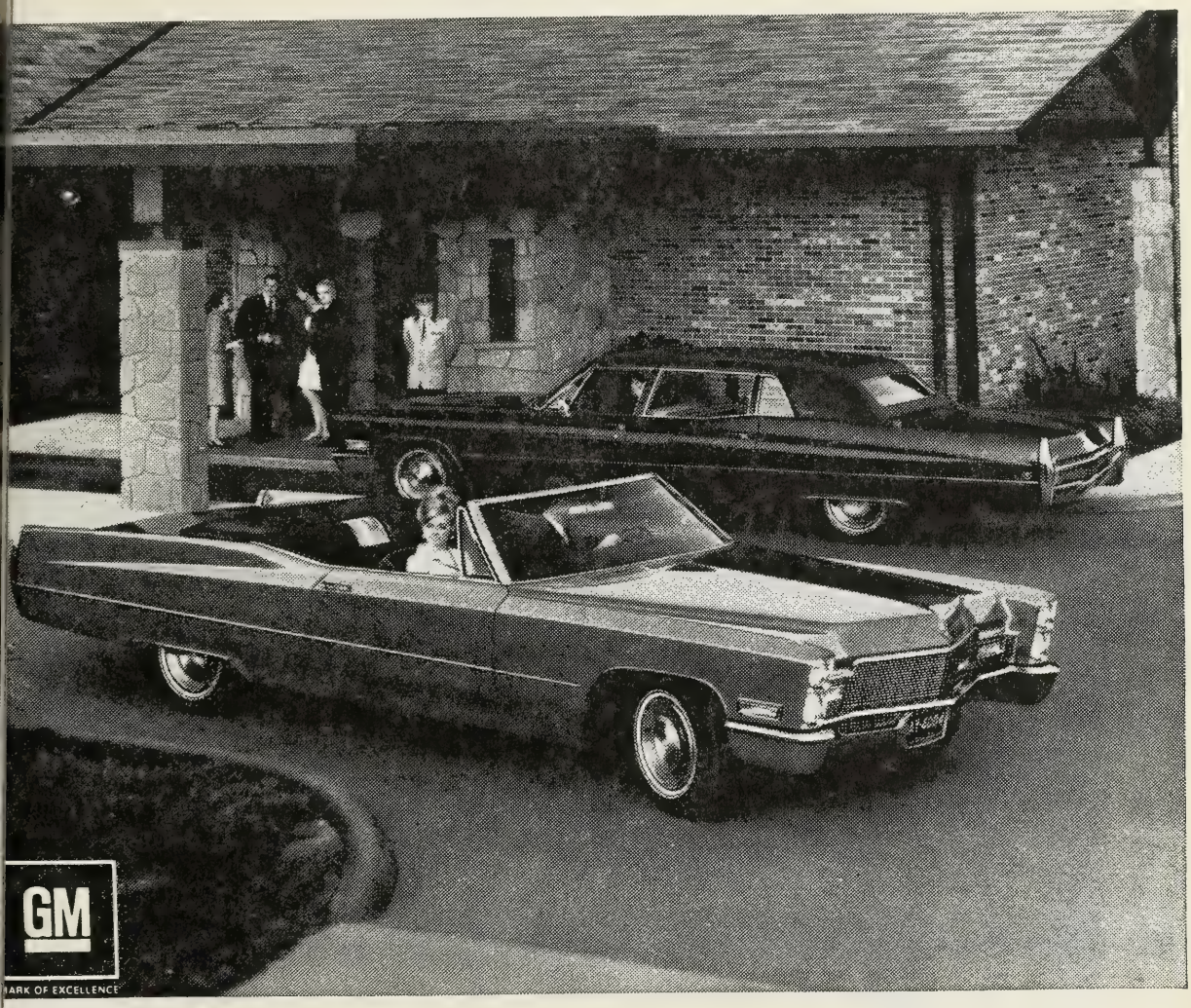
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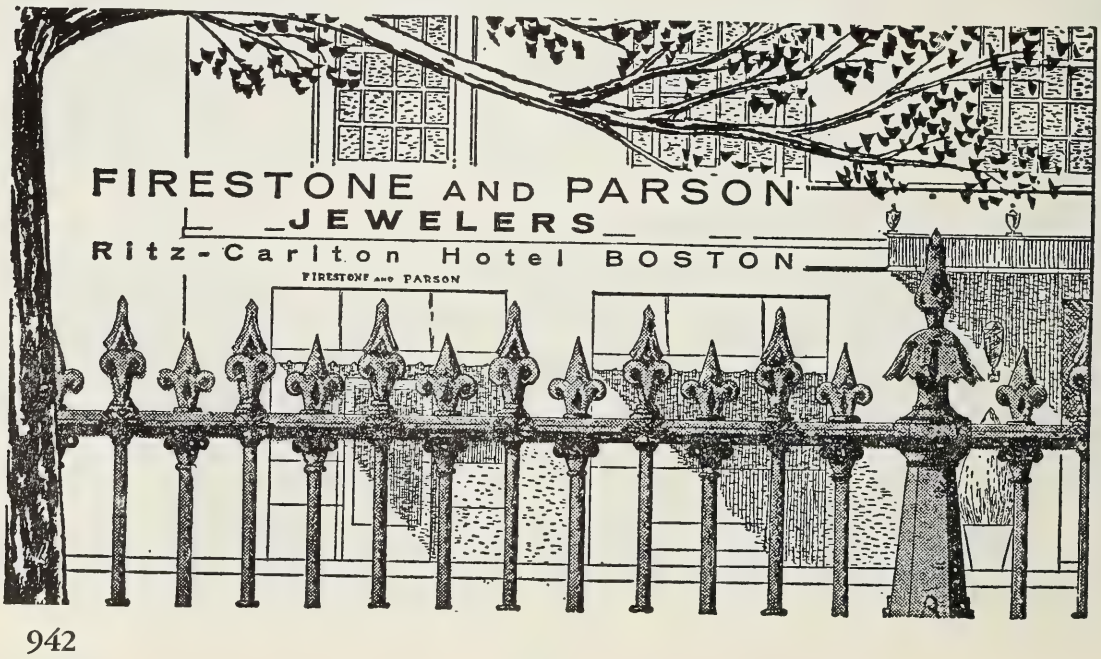
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'He taught her to play on the pipe, and always when she began to blow, would catch the pipe away from her lips, and run it presently o're with his: he seemed to teach her when she was out, but with that specious pretext, by the pipe, he kist Chloe. . . .

'But it happened that in an Agonie that one kisse had cast him into, he fell to mutter with himself, such fancies as these. Wither, in the name of the Nymphs will that kisse of Chloe drive me? Her lips are softer than Roses, and sweeter than the honeycombs of the Launs, and Meadowes; but her kisse stings like a Bee. I have often kist the young kids; I have kist a pretty whippet, the whelp of Melampo; and that Calf which Dorco gave me; but this kisse is a new thing. My heart leaps up to my lips; my spirit sparckles, and my soul melts; and yet I am mad to kisse her again. Oh what a mischievous Victory is this! Oh what a disease, whose name I know not! Did Chloe take poyson before she kist me? How then is she not dead? How sweetly sing the Nightingales, while my pipe hangs on yonder pine? How wantonly the Kids skip, and I lie still upon the ground? How sweetly do the flowers grow, and I neglect to make garlands? So it is, the Violet, Hyacinth, and the Cowslips flourish; but alas, Daphnis, Daphnis withers! And will it come at length to this, that Dorco shall appear hereafter handsomer than I to Chloe? These Passions and Complaints the good Daphnis felt, and murmured to himself, as now first beginning to taste of the works and language of Love. . . .

'Then, as old men use to do, when they are a little whittled with wine, they had various discourses and chats among them; how bravely in their youth they had administered the pasturing of their flocks and herds; how in their time they had escaped many invasions, and inroads of Pyrats and Theeves; here one bragged, that he had killed the hugest Wolf that ever came upon the fields; there another, that he had bin second to Pan alone in the skill and art of piping. And this was the crack of Philetas. And therefore Daphnis and Chloe used all manner of supplications to him, that he would communicate with them that Art of piping, and play upon the pipe at the feast of that god, whom he



How come all the music-lovers are reading The Globe these days?

critic Michael Steinberg, maybe?



knew to delight so much in the Pipe. Philetas promised to do it, although he excused himself by the short breath of his old age, and so took Daphnis his Pipe. But that being too little for so great an Art, as being made to be inspired by the mouth of a boy, he sent his Son Tityrus for his own, the Cottage lying distant from thence but ten furlongs. Tityrus flinging off his jacket ran naked, swift as a Hind. But Lamo had promised to tell them that Tale of the Pipe, which a Sicilian hired by him for a Goat and a Pipe, had sung to him. This Pipe, That Organ which you see, was heretofore no Organ, but a very fair Maid, who had a sweet and musical voice. She fed Goats, played together with the Nymphs, and sang as now. Pan, while she in this manner was tending her Goats, playing and singing; came to her, and endeavoured to persuade her to what he desired, and promised her that he would make all her Goats bring forth twins every year. But she disdained and derided his Love, and denyed to take him to be her Sweetheart, who was neither perfect man, nor perfect Goat. Pan follows her with violence, and thinks to force her; Syrinx fled Pan, and his force. Being now a weary with her flight, she shot herself into a Grove of reeds, sunk in the Fen, and disappeared. Pan for anger cut up the reeds; and finding not the Maid there, and then reflecting upon what had happened, invented this Organ, and joyned together imparil, or unequal quils, because their Love was so imparil. So she who than was a fair Maid, is now become a Musical Pipe.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

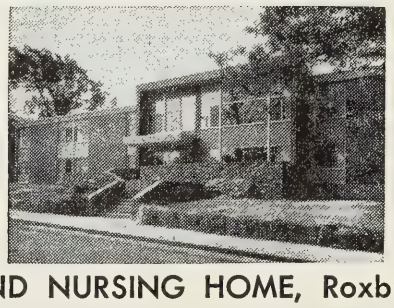
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'Lamo had now done his Tale, and Philetas praised him for it, as one that had told them a Story far sweeter than any Song: when Tityrus came in, and brought his Father's Pipe, a large Organ, and made up a great quils; and where it was joyned together with wax, there too it was set, and varied with brasse. Insomuch, that one would have thought, that this had bin that very Pipe which Pan the inventor made first.

'When therefore Philetas was got up, and had set himself upright on a bench, first he tryed the quils whether they sounded clear and sweet; then finding never a Cane was stopt, he played a loud and lusty tune. One would not have thought that he had heard but one Pipe, the Sound was so high, the consort so full. But by little and little remitting that vehemence, he changed it to a softer and sweeter tone; and playing with all the dexterousnesse of the art of Musick, he showed upon the Pipe, what Notes were fit for the herds of Cowes and Oxen, what agreed with the flocks of Goats, what were pleasing to the sheep. The tones for the sheep were soft and sweet, those of the herds were vehement; and for the Goats, were sharp and shrill. In summe, that single Pipe of his exprest even all the Shepherds pipes. Therefore the rest in deep silence sate still, delighted and charmed with that Musick.'

The peaceful life of the young and uninstructed lovers suffered interruptions and tribulations at the hands of predatory 'pyrats and theeves', or importunate rivals for Chloe. But the nymphs, handmaids of the God Pan, intervened to protect the favored pair. At last, with every rustic ceremony, they were united in marriage. 'And Chloe then first knew', so concludes the story, 'that those things that were done in the Wood, were only the sweetest Sports of Shepherds.'

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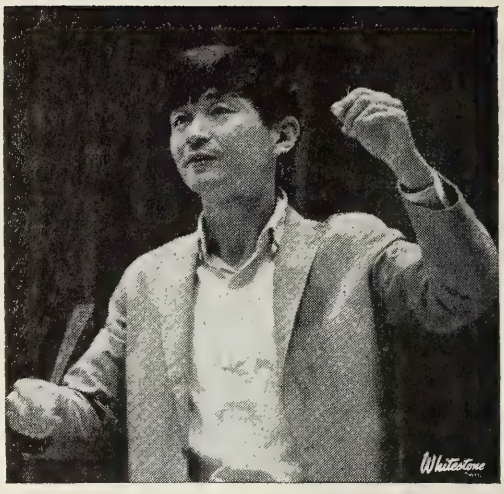
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Today's conductor



SEIJI OZAWA, Music Director of the Toronto Symphony Orchestra and the Ravinia Festival, has conducted the Boston Symphony Orchestra at Tanglewood for the last four seasons, and makes his first appearance with the orchestra in Boston at these concerts. Born in Hoten, Japan, in 1935, he was graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting.

He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besancon; one of the judges was Charles Munch, who invited him to Tanglewood. The following year Seigi Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's Assistant Conductors in 1961, he conducted the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time Seiji Ozawa has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras. He has also made a considerable number of recordings.

Council of Friends

The office of the Council of Friends has received inquiries from subscribers who have not received invitations to Friends' events scheduled throughout the season. These have been from Friends who share season tickets, but whose names do not appear as regular subscribers in the series lists compiled by the Subscription Office. The Council reminds all those Friends who use tickets bought in another name that they should inform Mrs Whitty in the Friends' Office which series they attend, so that they may in future receive invitations to these events, many of which are planned for subscribers to one particular series.

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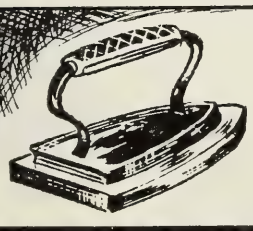


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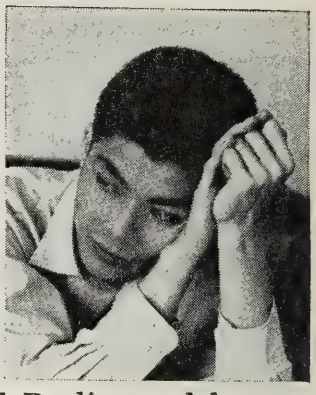


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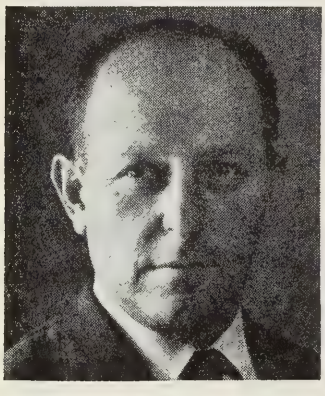
The soloist



YUJI TAKAHASHI, who has been a fellow of the Berkshire Music Center for the last two years, was born in Tokyo in 1938. After a course in composition at the Toho School of Music in his home city, he moved to Germany and studied with the distinguished Greek composer Yannis Xenakis in Berlin. He remained in Berlin for three years, sponsored by the Ford Foundation, as a 'young artist in residence'. His concerts and recitals have taken him to many parts of Europe, including the Festivals in Athens, Stockholm and Berlin, and he was soloist last summer in performances of *Eonta* by Xenakis with the London and Toronto Symphony Orchestras. When Gunther Schuller conducted performances of Charles Ives's Fourth Symphony with the Boston Symphony Orchestra last season, Yuji Takahashi played the solo piano part.

He has been in New York since 1966 on a grant from the J. D. Rockefeller III Fund to compose music using electronic computers, and has recently been appointed a member of the Center for the Creative and Performing Arts at the State University of New York in Buffalo.

A member of the orchestra



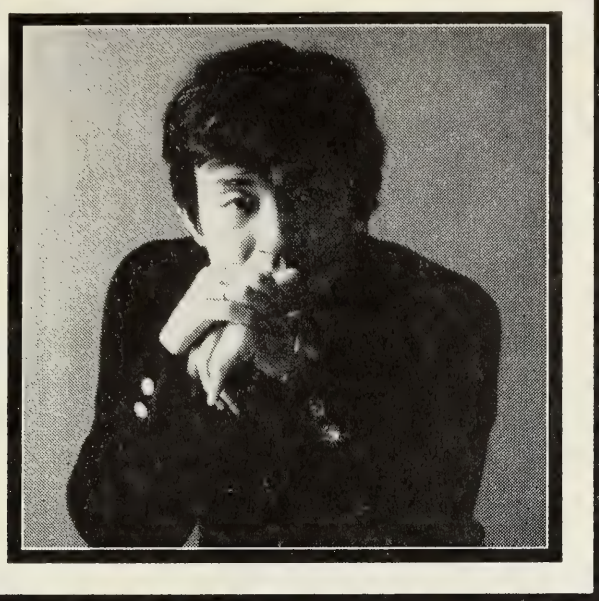
JEROME LIPSON, a native Bostonian, studied first with Georges Fourel in Boston, then in Philadelphia at the Curtis Institute under Louis Bailly and Max Aronoff, and played in the orchestra there under Fritz Reiner. He played principal viola in the Indianapolis Symphony, and was a charter member of the Berkshire Music Center at Tanglewood in 1940 and the two following years where he studied chamber music with Piatigorsky and Hindemith. During World War II he was principal viola of the Army Air Forces Symphony and a member of the Winged Victory and Glen Miller Orchestras.

Jerome Lipson joined the Boston Symphony Orchestra in 1946 and is principal viola of the Boston Sinfonietta. In his leisure time he is an ardent golfer, enjoys photography, making tables, restoring antiques and is a member of the American Bowling Congress.

Exhibition

The seventeenth annual exhibition of pictures by Friends of the Boston Symphony Orchestra and Subscribers is now on view in the gallery. The exhibition will continue until January 27.

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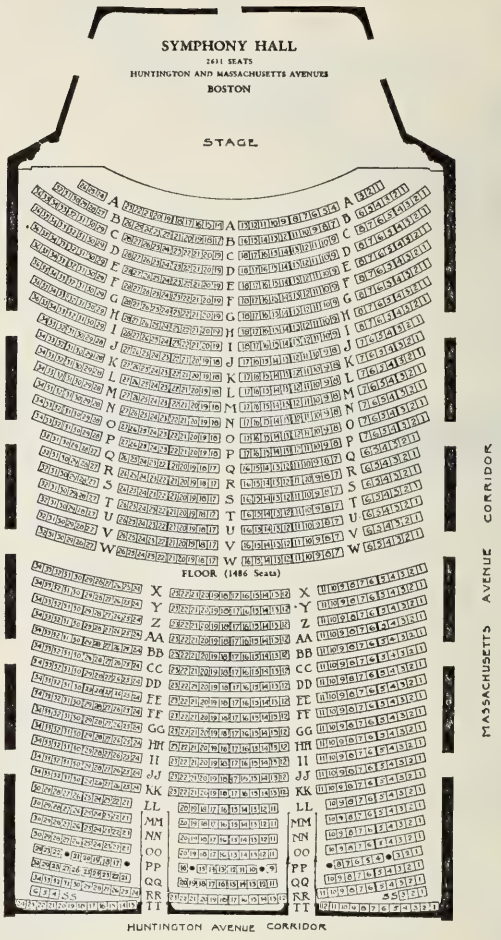
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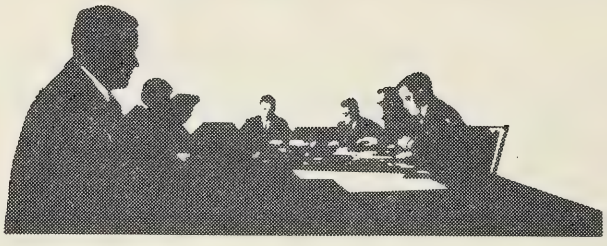
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Sixteenth Program

Friday afternoon February 9 at 2 o'clock
Saturday evening February 10 at 8.30

ERICH LEINSDORF conductor

TCHAIKOVSKY	The Voyevode op. 78
STRAVINSKY	Le baiser de la fée
BEETHOVEN	Piano Concerto no. 5 in E flat 'The Emperor' GRANT JOHANNESEN

Next week the orchestra will give concerts in Philadelphia under Leopold Stokowski's direction, and in New York under Seiji Ozawa. Erich Leinsdorf returns from Europe to conduct a concert in Carnegie Hall.

The next concerts in this series will be on February 9 and 10. Erich Leinsdorf will conduct the orchestra's first performance of the complete music to Stravinsky's ballet *The Fairy's Kiss.* Written in 1928, the score is inspired by the music of Tchaikovsky, several of whose pieces are quoted, and by the story *The Ice Maiden* of Hans Christian Andersen.

Beethoven's *Emperor Concerto* will end the program. The soloist will be Grant Johannesen, the distinguished American pianist, who has played with the orchestra on several past occasions in Boston, New York and at Tanglewood.

The concert will end at about 4 o'clock on Friday
and at about 10.30 on Saturday

Seventeenth Program

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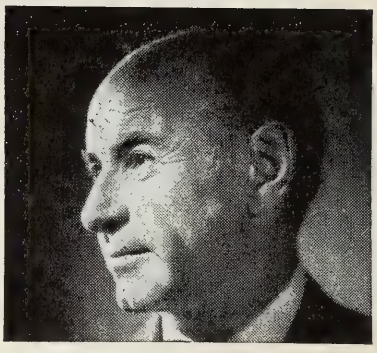
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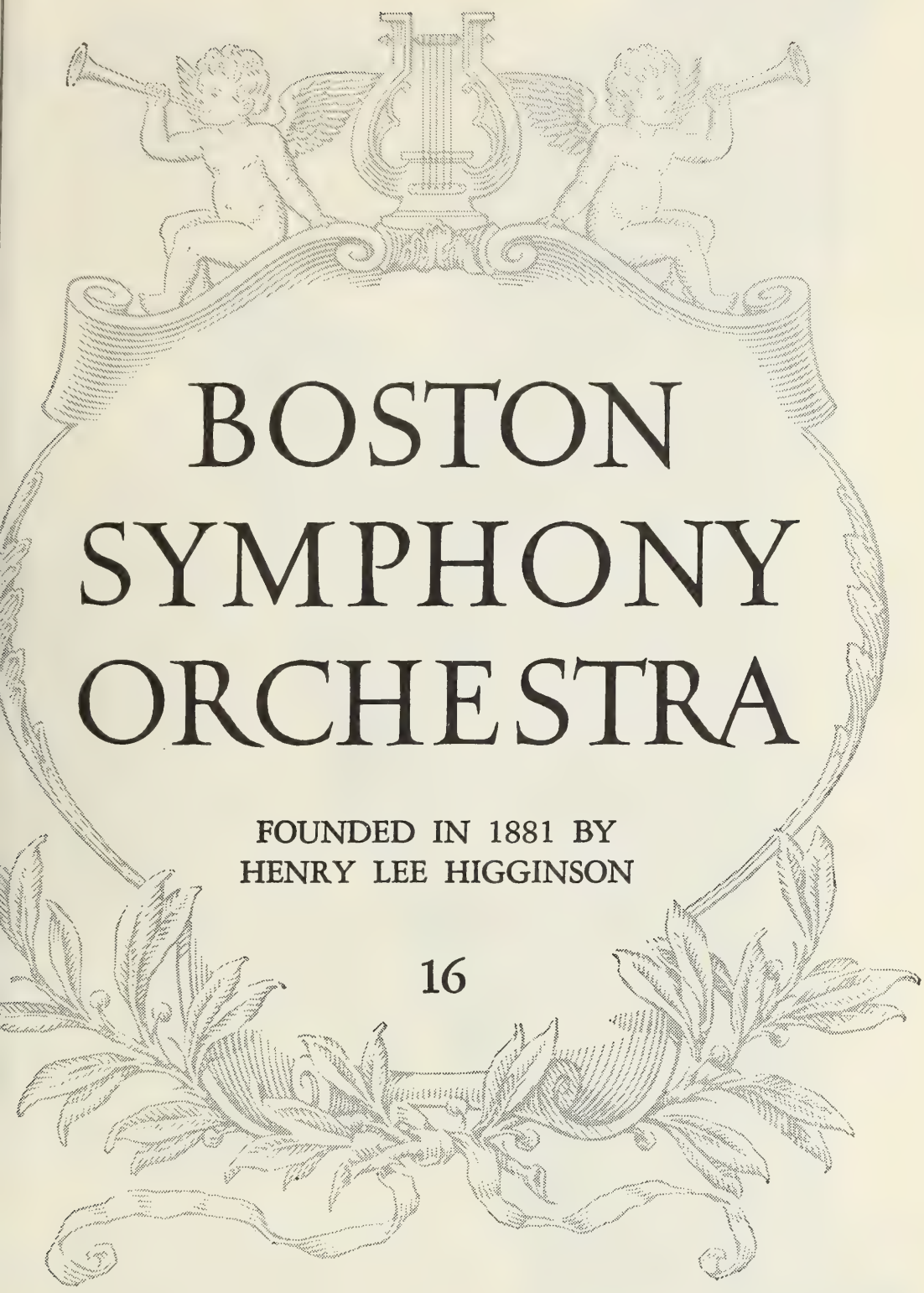


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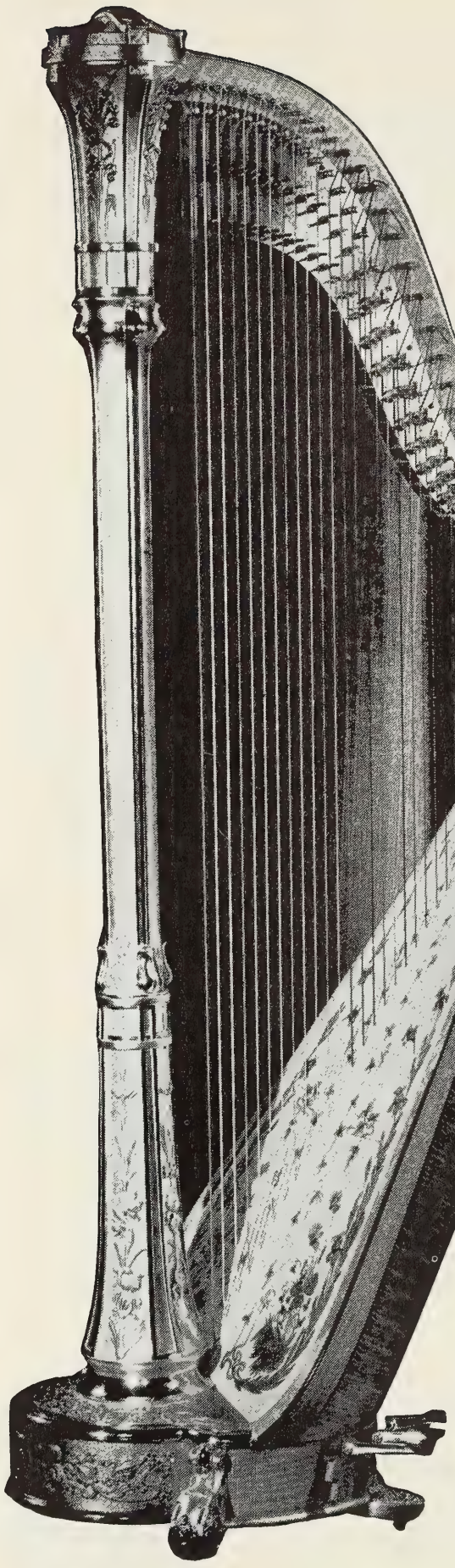


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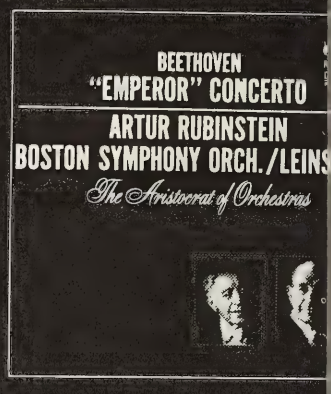


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Program Notes

PETER ILYICH TCHAIKOVSKY

Le Voyevode – The General – symphonic ballad op. 78, after Pushkin's translation of Mickiewicz's ballad

Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7 1840 and died in St Petersburg on November 6 1893. He composed *Le Voyevode* in Tiflis in 1890 and orchestrated it the following year. The first performance was given at one of Alexander Siloti's concerts in Moscow on November 18 1891. Walter Damrosch conducted the first New York performance on November 26 1897, and a transcription of the ballad for brass band was produced in Boston by John Philip Sousa at Tremont Temple on December 9 1902. The Boston Symphony Orchestra performed *Le Voyevode* under Wilhelm Gericke on December 4 and 5 1903.
The instrumentation: 3 flutes, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, snare drum, harp, celesta and strings.

The symphonic ballad *Le Voyevode* is the second work by Tchaikovsky of that name. In 1867 he set to work on an opera, to a libretto written by himself and Alexander Ostrovsky, based on the latter's play *Dream on the Volga*. It was first produced at the Bolshoi Theatre in Moscow on February 11 1869 and was performed four times afterwards. Tchaikovsky then destroyed the score, and all that remain today of the opera *Le Voyevode* are the overture, one chorus, an entr'acte and a set of dances.

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The ballad, which has no connection with the opera apart from its title, might have perished in the same way had not Siloti prudently held on to the orchestral parts; shortly after its first performance the composer destroyed his score. Tchaikovsky apparently showed little interest in the piece when he was rehearsing, and when his friend and pupil Taneyev, whose opinion he asked, told him that the love episode of the ballad was not equal to similar episodes in his other symphonic poems, he was further discouraged. Taneyev incidentally later regretted his original reaction to the piece after hearing the first St Petersburg performance under Arthur Nikisch.

In addition to *Le Voyevode,* the concert on November 18 included Grieg's Piano concerto, music by Bach, Glazunov and Napravnik as well as the dances from the opera *Voyevode.* Tchaikovsky wrote afterwards, 'Passionate ovations. My new work, *Le Voyevode,* turned out to be very unsuccessful, and I shall destroy it.' Upset by Taneyev's criticism, Tchaikovsky apparently became even more discouraged when he found that the elaborate celesta part he had written was almost inaudible, and that the 'whispering' bass clarinet part seemed so ineffective in performance. He had heard the celesta, an instrument invented by Victor Mustel of Paris in 1886, for the first time during a recent visit to France, and had been much taken with its sonority; but had not realized when he wrote the ballad how delicate the orchestral texture had to be behind the new instrument. At all events, Siloti recounts that the composer did indeed tear up the score soon after the first performance. But the parts were carefully hidden, and a score was eventually reconstructed and published by M. Belayev of Leipzig in 1897.





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The inspiration for *Le Voyevode* was Pushkin's translation of the poe by the distinguished poet and adventurer Adam Mickiewicz. Th following is a translation, which was published in Russian and Frenc as a preface to the score:

The general returns from the war late at night. He orders silenc rushes toward the marriage bed, draws back the curtains. 'It is tru then! No one there; the bed is empty.'

Darker than black night, he lowers his eyes shot with rage, twists h grizzled mustache; then throwing back his long sleeves he depart closing the door. 'Aha', he cries, 'food of the devil!

'Why do I not see bolts or watch dogs at the gate? Race of Han Quick, my gun, bring me a sack, a cord, and take the carbine from th wall. Follow me, I shall make known my vengeance on this woman

The master and his young servant peer along the wall. They go int the garden and see through the bushes the young woman, all in whit seated near the fountain with a young man at her feet.

He was sighing: 'So nothing is left of the delights which I once had, o that which I loved so dearly. The sighs of your white breast, the clas of your soft hand – these the general has bought.

'How many years did I sigh for you, how many years did I seek you and you renounced me. The general did not seek you, he did not sig for you – he jingled his money and you gave yourself to him.

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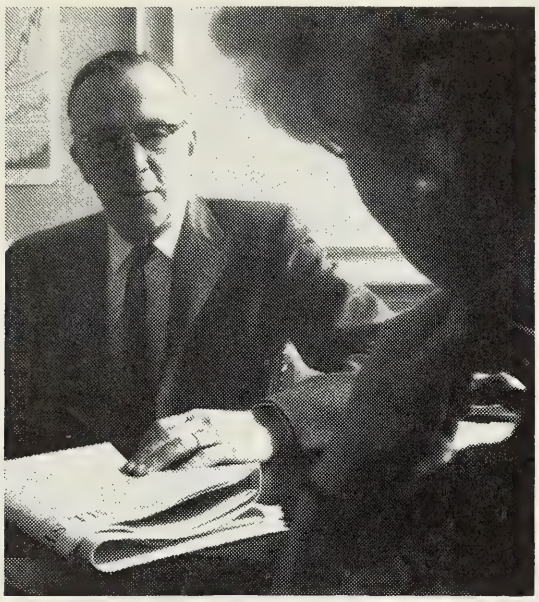
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The fair one wept and mourned; the young man embraced her knees while the two others watched through the bushes. They laid their guns on the ground, they took cartridges from their belts, they bit them and rammed them home.

Then they slowly crept up. 'Master, I cannot aim', said the poor servant. 'Is it the wind? There are tears in my eyes, I tremble, my arms grow weak, there is no priming powder in the pan.'

'Be silent, slave, I'll teach you to whimper! Fill the pan, now aim, aim at the forehead of the false woman – more to the left – higher. I'll take care of the lover. Quiet – my turn first – wait!'

The shot rang through the garden. The young servant could not wait. The general screamed, the general staggered. The servant's aim, it seems, was poor; the bullet pierced the forehead of the general.

A. H. R.

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IGOR STRAVINSKY

Le baiser de la fée – the fairy's kiss, allegorical ballet in four scenes, inspired by the Muse of Tchaikovsky

Program note by Eric Walter White

Stravinsky was born in Oranienbaum, near St Petersburg, on June 17 1882. He composed the ballet at Talloires and Nice, France, between April and October 1928. The manuscript score is dated October 30 1928 — midnight — Nice. The dedication is to the memory of Peter Tchaikovsky. *Le baiser de la fée* was first performed by the Ballets Ida Rubinstein at the Paris Opera House on November 27 1928; Stravinsky himself conducted. The revision of the score was completed in 1950 and published in 1952; the musical changes are of orchestral detail only. The published score is prefaced by the following note signed by the composer:

Characters. A Fairy, a Young Man, his Fiancée, the Child's Mother, Creatures attendant on the Fairy, Villagers, Musicians at the Fête, Friends of the Fiancée.

Argument. A fairy marks a young man with her mysterious kiss while he is still a child. She withdraws him from his mother's arms. She withdraws him from life on the day of his greatest happiness in order to possess him and preserve this happiness for ever. She marks him once more with her kiss.

Dedication. I dedicate this ballet to the memory of Peter Tchaikovsky by relating the Fairy to his Muse, and in this way the ballet becomes an allegory, the Muse having similarly branded Tchaikovsky with her fatal kiss, whose mysterious imprint made itself felt in all this great artist's work.

General Note. The strict and precise indications for the movements of the characters in this ballet as given in my score are intended to form *a fixed basis* for the producer. On the other hand, the vagueness and imprecision of my directions concerning the place and period of the action are meant to give designer and producer full freedom to construct a choreographic spectacle based directly on the character and style of the music.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 3 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, harp and strings.

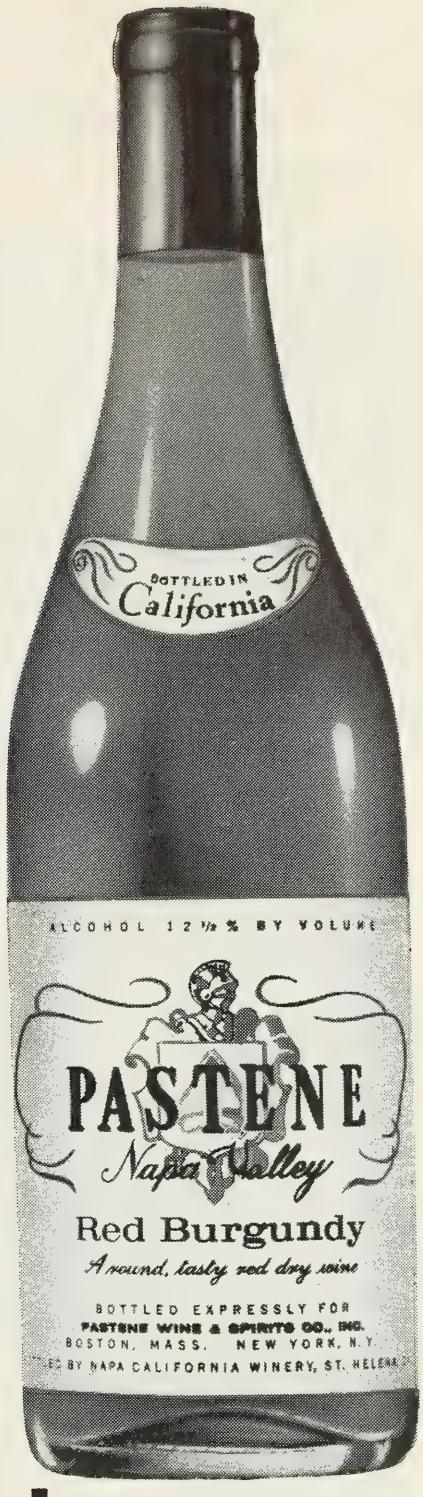
Genesis of the Work and Synopsis

Towards the end of 1927, the dancer Ida Rubinstein, who was making plans to launch a ballet company of her own in Paris, approached Stravinsky's publishers, the Edition Russe de Musique, to enquire whether she might include his new ballet, *Apollo Musagetes,* in her repertory. On being told that the European rights belonged to Diaghilev, she offered to commission a new work; and Benois, who was acting on her behalf, submitted two plans to Stravinsky, one of which appealed to him at once. 'The idea was that I should compose something inspired by the music of Tchaikovsky. My well-known fondness for this composer, and, still more, the fact that November, the time

---

Eric Walter White, the distinguished English author, was graduated from Balliol College, Oxford. He worked for the League of Nations in Geneva from 1929 to 1933, the National Council of Social Service in London from 1935 to 1942, and the Council for the Encouragement of Music and the Arts from 1942 to 1945. He has been Assistant Secretary of the Arts Council of Great Britain since 1945 and Literature Director since 1966. His publications include 'The Rise of English Opera' (1951), 'Benjamin Britten' (revised edition 1954), 'A Tarot Deal and Other Poems' (1962), and a full-scale monograph on 'Stravinsky: the composer and his works', which was published by the University of California Press in 1966.

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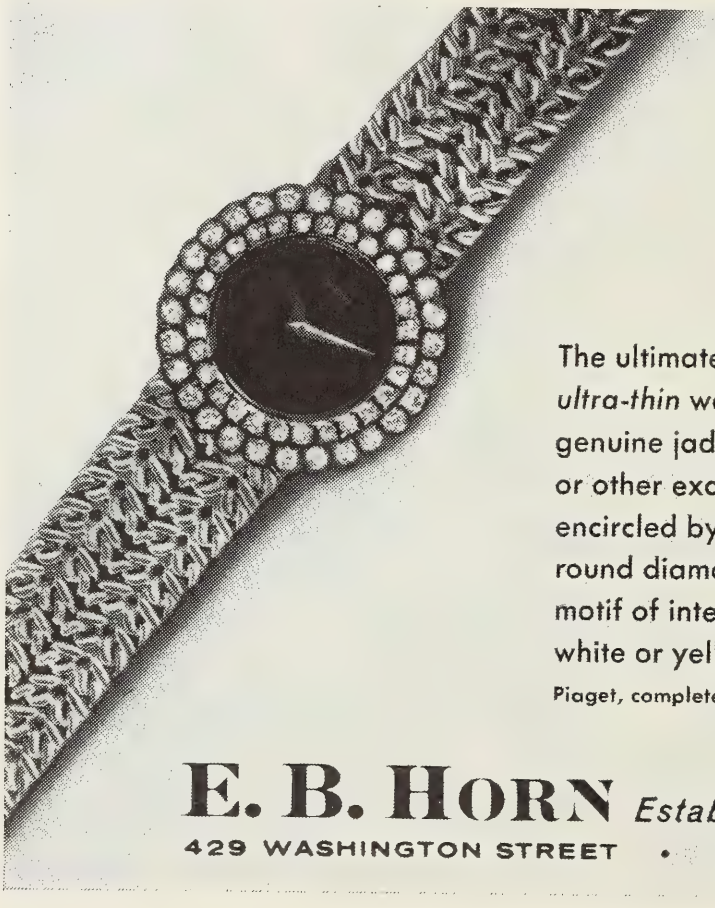
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fixed for the performance, would mark the thirty-fifth anniversary of his death, induced me to accept the offer. It would give me an opportunity of paying my heartfelt homage to Tchaikovsky's wonderful talent.' The fee offered was $7,500.

He was free to choose both subject and scenario; and as he had decided not only to dedicate his score to the memory of Tchaikovsky, but also to base it on a selection of that composer's non-orchestral pieces, i.e., piano music and songs, he turned to a great literary artist of the same period, Hans Christian Andersen, whose power of imagination he felt was remarkably akin to Tchaikovsky's. In the course of rereading Andersen's stories, he came across *The Ice Maiden* and decided that the theme was most suitable since it could also be looked on as an allegory applying to Tchaikovsky himself.

When twenty years earlier Stravinsky had gone to Andersen for the libretto of his first opera, he had chosen *The Nightingale,* a comparatively brief and succinct story. *The Ice Maiden* is a much longer and more diffuse affair, which can almost be regarded as a short novel set out in fifteen chapters. It tells the story of a Swiss boy, Rudy, son of a postilion, who when a baby is taken by his mother across the Gemmi towards Grindelwald. There has been a recent fall of snow; and she falls into a concealed crevasse and dies. The child is rescued by two chamois hunters, but not before he has been kissed by the Ice Maiden, the Glacier Queen. 'To crush and to hold, mine is the power!' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed,



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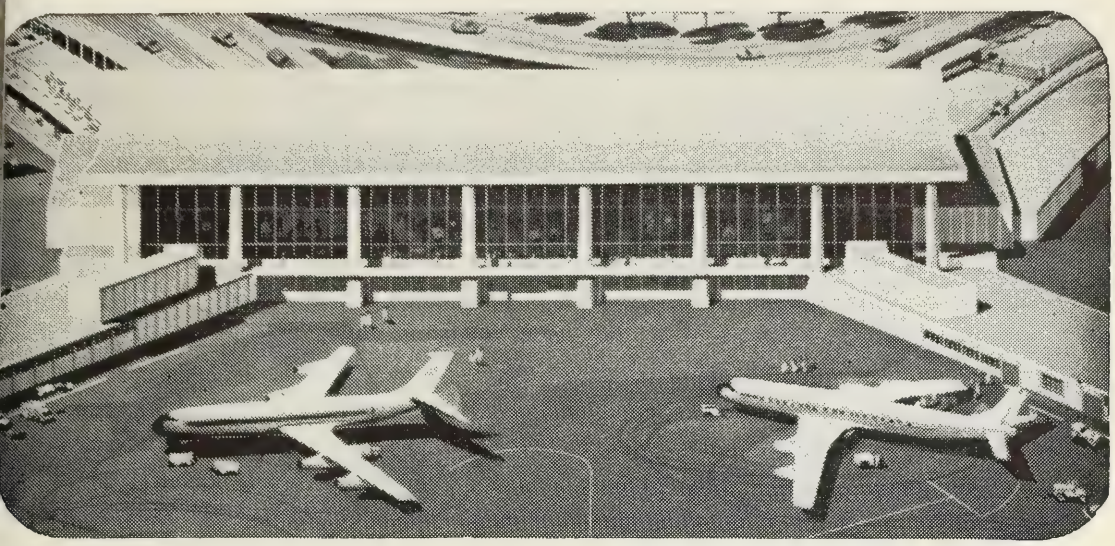
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but not kissed to death. He is again among men: he keeps the goats on the mountains, and climbs upward, ever higher, far away from the others, but not from me. He is mine, and I will have him!' Years pass, and Rudy grows up, becoming a celebrated marksman, hunter and climber. He falls in love with Babette, a miller's daughter. The evening before their wedding, they row out to a little island near Chillon, their skiff breaks loose from its moorings, and in swimming out to retrieve it, Rudy is drowned in the waters of Lake Geneva. The Ice Maiden has reclaimed him. 'I kissed you when you were little, kissed you on your mouth. Now I kiss your feet, and you are mine altogether!'

Stravinsky condensed Andersen's story into the following simple scenario:

Scene I (Prologue). Pursued by spirits in a storm, a mother is separated from her child, who is found and kissed by a fairy. A group of villagers passing by discover the abandoned child and take him away.

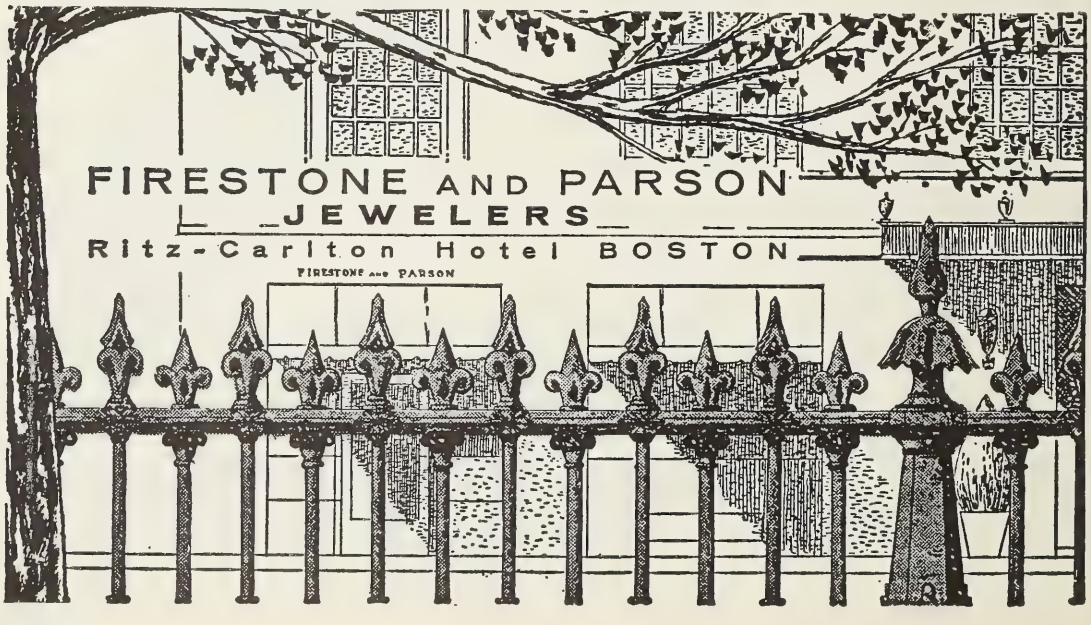
Scene II. Eighteen years later the young man and his fiancée are taking part in a village fête. They join in the country dances. When his fiancée and the villagers have gone home, the young man is approached by the fairy disguised as a gypsy. After reading his hand and promising him great happiness in the future, she brings him to a mill.

Scene III. There he finds his fiancée surrounded by her friends. The lovers dance together; but when his fiancée retires to put on her bridal dress, the fairy reappears disguised as the bride and carries him off to her everlasting dwelling-place.

Scene IV (Epilogue). She then kisses him again, this time on the sole of his foot.

Music

At first sight it looked as if when Stravinsky agreed to base the score of his new ballet on existing piano and vocal music by Tchaikovsky, he had taken on a task similar to his *Pulcinella* commission from Diaghilev. But, in effect, there was one considerable difference. In



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1919 he had been a comparative stranger to the music of Pergolesi – in his *Expositions* he confesses that at that time he knew only the *Stabat Mater* and *La Serva Padrona,* neither of which seems to have excited him in the least – but with Tchaikovsky's music he had been intimate since childhood. Performances of Tchaikovsky's ballets that he had seen at the Maryinsky Theatre, St Petersburg, were still fresh in his memory, as was also Diaghilev's revival of *The Sleeping Beauty* at the Alhambra Theatre, London, in 1921. It is true that Tchaikovsky's music was undervalued in Western Europe then as it still is to a considerable extent today; but that seems to have made Stravinsky only the more determined to back his favourite Russian composer. In 1921 he had instrumented two of the numbers of *The Sleeping Beauty* for the London revival and written a letter in general praise of Tchaikovsky as a composer for publication in the press; and the following year he had chosen him as co-dedicatee together with Glinka and Pushkin when he composed his opera buffa *Mavra.* Not only did his search through Tchaikovsky's piano and vocal music for suitable material for his new ballet prove a congenial task, but when he came to assemble his pickings, he found his appetite as a composer so quickened by contact with Tchaikovsky's individual genius that he was able to continue quite fluently in the same vein where Tchaikovsky had left off. This was something he had never attempted to do with Pergolesi. The result was that although the major part of the score of *The Fairy's Kiss* consists of authentic borrowings from Tchaikovsky, there are also numerous passages and fragments of his own invention.

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The Tchaikovsky sources which Stravinsky has used for *The Fairy's Kiss* are twelve piano works and five songs. [A full list is included on pages 310 and 311 of the author's book 'Stravinsky'.] In addition to the direct borrowings there is a passing reference to a bar of the Andante cantabile of Tchaikovsky's String Quartet op. 11; and there are occasional echoes of passages in the symphonies, particularly Symphony no. 5.

Stravinsky was truly inspired by Tchaikovsky's music; and the process of assimilation was complete. The melos may remind one of Tchaikovsky; but the total music is Stravinsky's. Even where such Tchaikovskyan characteristics as sequences abound, 'instead of being Tchaikovsky's inevitable squares, they are Stravinsky's rhomboids, scalenes, trapeziums, or trapezoids — shapes somehow stretched or shrunken into asymmetry and arranged in unpredictable combinations. Tchaikovsky's faults — his banalities and vulgarities and routine procedures — are composed *out* of the music, and Stravinsky's virtues are composed *into* it.' [Lawrence Morton: *Stravinsky and Tchaikovsky:* Le baiser de la fée.] The resulting score is a complete unity of conception and realisation.

Stravinsky's original idea was that the ballet should be presented in classical form. He pictured all the fantastic roles as being danced in white ballet tutus, and the rustic scenes as taking place in a Swiss landscape with some of the dancers dressed like early tourists and mingling with the villagers. (In his *Expositions* he recalls how fascinated he had been by the English tourists who spent part of their time looking at the Jungfrau through telescopes, when he first visited Switzerland as a boy of thirteen.) But the music did not really serve this purpose. It is true that there is a distinctive idiom for the popular music of the village fête; but the suite of dances for the Young Man and his fiancée in Scene Three calls for classical dance treatment just as much as the episodes with the fairy.

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In fact, his main problem was how to construct a full-length ballet – *The Fairy's Kiss* is longer than *The Rite of Spring, Pulcinella* or *Apollo Musagetes,* and about the same length as *The Firebird* and *Petrushka* – out of comparatively short pieces originally intended for salon purposes. So long as the mood remained lyrical, there was little or no difficulty. The suite of four dances intended as a *pas de deux* in Scene Three is successful partly because in the last of these *(Coda)* he breaks through the formal limitations of the type of song and piano piece he has been using to construct a bolder movement of dynamic impulse with just sufficient contrapuntal tension to lift the whole suite on to a higher level of organisation. The 'Village Fête' in Scene Two is also a most effective composition. The way this sequence of popular dances is framed by fragments of Tchaikovsky's *Humoresque* op. 10 no. 2 and each individual number is floated off recalls the last scene of *Petrushka* and shows perhaps even greater cunning in the manipulation of the material.

But the dramatic crux of the composition comes at the end of Scene Three where the fairy claims the bewildered young man, who tries at first to escape, but ultimately succumbs to her supernatural powers; and here it may be thought that Stravinsky has placed a greater burden on Tchaikovsky's song *None but the lonely Heart* than it is capable of bearing. In order to obtain the climax he needs, he inflates the song with a thickened harmonic treatment spiced with chromatics. The climax is brief and does the trick – after all, it is one of the few moments in the score when the full orchestra is unleashed – but it leaves behind it the impression of a trick.

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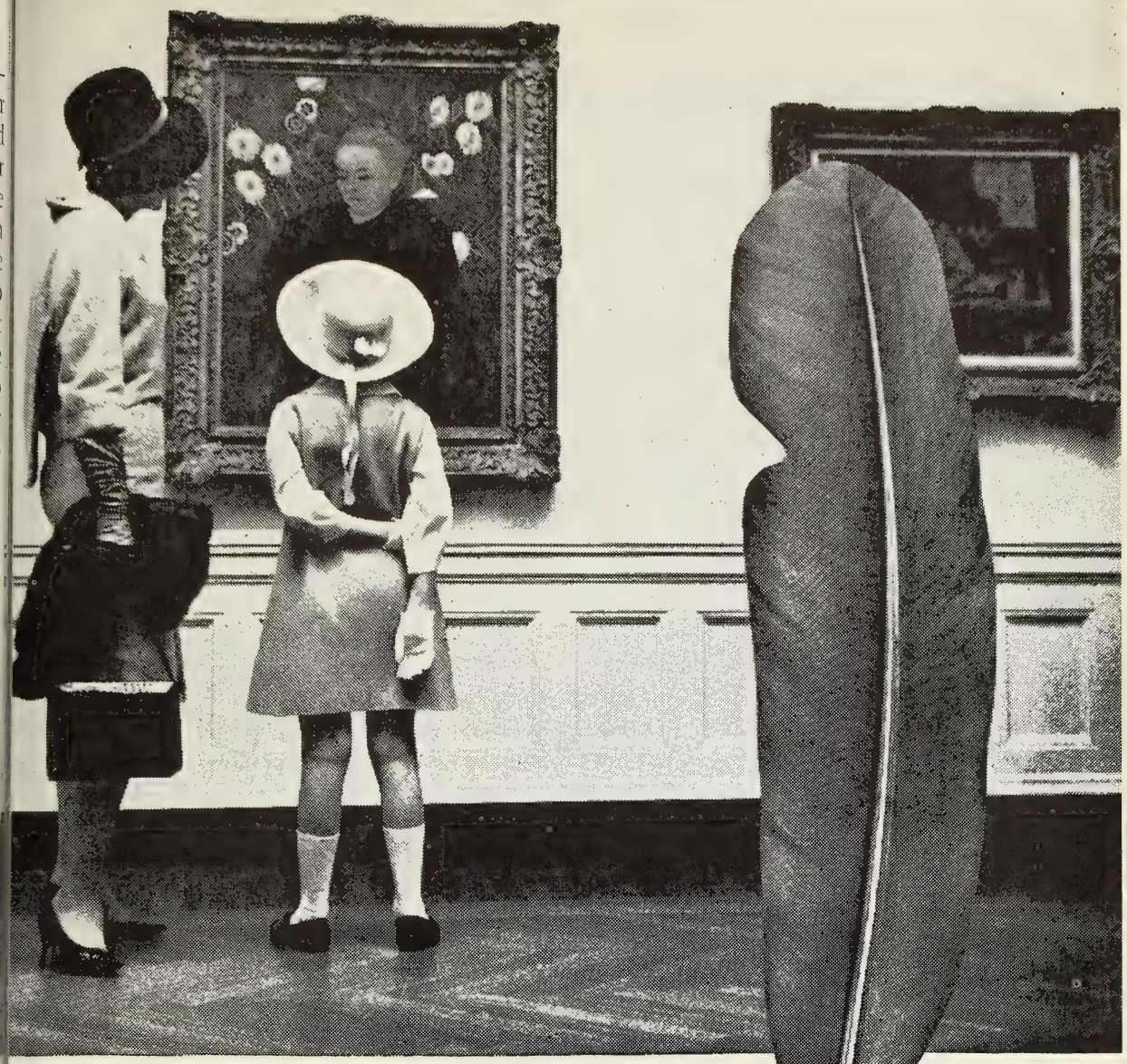
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The music recovers its ascendancy in the *Epilogue,* where the opening theme of Scene One ('Berceuse') returns in augmented guise to form a refrigerated musical coda that depicts the fairy's everlasting dwelling-place in all its glacial chill.

The orchestration marks a further step in the *concertante* style of instrumentation that Stravinsky embarked on when he rescored *The Song of the Nightingale* in 1917. Although a big symphony orchestra (with triple woodwind) is specified, the full orchestra is hardly ever used as such. Even at important climaxes, he rarely writes a full *tutti:* usually certain instruments are withheld, particularly those that are going to be heard immediately after the climax, and this helps to lighten the texture and refresh the ear. In fact, he uses the symphony orchestra both as a symphony orchestra and as a chamber orchestra, and a considerable part of the musical argument is carried out by small groups of instruments or single instruments conversing on chamber music lines.

Productions

Originally it had been suggested that Fokine should do the choreography for *The Fairy's Kiss;* but finally Bronislava Nijinska was engaged to do it, to Stravinsky's considerable relief, for not only did he feel critical of some of Fokine's choreography for *The Firebird* and *Petrushka,* but he was also exasperated by Fokine's habit of referring to the score of *The Firebird* as Stravinsky's 'musical accompaniment' to *his* 'choreographic poem'. As events turned out, however, Stravinsky was so busy during the summer and autumn of 1928, working on the composition and completing the instrumentation, that he was unable

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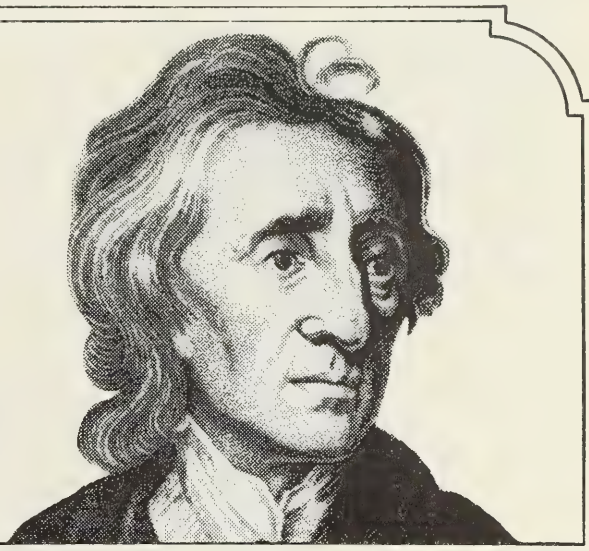
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to supervise Nijinska's choreography in its early stages; and when he came to Paris to attend the final rehearsals he found that, while some of the scenes were successful and worthy of her talent, there was a great deal of which he could not really approve. But by then it was too late for him to attempt to interfere. In the circumstances, it it not surprising that the first performance in the Paris Opera House on November 27 1928 was not a great success.

A fascinating account of the occasion was given in a letter Diaghilev wrote to Serge Lifar, who was then touring with the Russian Ballet in England. He was furious at what he considered to be Stravinsky's defection.

'I'm just back from the theatre, with a fearful headache, as a result of all the horrible things I've been seeing. Stravinsky's was the only new ballet, the other promised novelties not being ready. . . . It's difficult to say what it was meant to represent — tiresome, lachrymose, ill-chosen Tchaikovsky, supposedly orchestrated by Igor in masterly fashion. I say "supposedly", because it sounded drab, and the whole arrangement lacked vitality. The *pas de deux,* however, was quite well done to a beautiful theme from Tchaikovsky. . . . That, and the coda in the style of *Apollo* were really the only bright spots (though the latter, too, was somewhat melancholy). But what went on on the stage, it is impossible to describe. Suffice it to say that the first scene represents the Swiss mountains; the second a Swiss village *en fête,* accompanied by *Swiss* national dances; the third, a Swiss mill; and the fourth, back again to

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mountains and glaciers. The heroine was Shollar, who danced a long *pas de deux* with Vilzak, to Petipa's choreography, or at least a *pastiche* of his work. Bronia showed not the least gleam of invention, not one single movement that was decently thought out. As for Benois's décor, it was like the sets at the Monte Carlo Opera House: these Swiss landscapes were worse than anything by Bocharov or Lambin. . . . The theatre was full but as for success – it was like a drawing-room in which someone has suddenly made a bad smell. No one pretended to notice, and Stravinsky was twice called to the curtain. The whole thing was still-born. . . .'

Diaghilev was intensely indignant that Stravinsky and some of his other former collaborators should have deigned to associate themselves with so inferior an undertaking as the new Ida Rubinstein Company. His final, somewhat hysterical comment was 'Stravinsky, our famous Igor, my first son, has given himself up entirely to the love of God and cash.'

After two performances in Paris, one at Brussels, one at Monte Carlo and one at Milan, *The Fairy's Kiss* was removed from the repertory of Ida Rubinstein's Company. In 1933 the Nijinska version was revived at the Colon Theatre, Buenos Aires. Subsequently, Balanchine made a new choreographic version, which was mounted by the American Ballet in New York (1937), the Ballet Russe de Monte Carlo in New York (1940), the Paris Opera House (1947) and the New York City Ballet (1950). In England, Frederick Ashton did the choreography for a production by the Sadler's Wells Ballet in 1935, and Kenneth MacMillan did new choreography for a production by the Royal Ballet in 1960.

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Piano concerto no. 5 in E flat 'The Emperor' op. 73

Program note by John N. Burk

Beethoven was born in Bonn in December 1770 (probably the 16th) and died in Vienna on March 26 1827. He completed the *Emperor Concerto* in 1809. The first performance was probably given in Leipzig the following year, with Johann Schneider as soloist. In Vienna the first performance took place on February 12 1812; Karl Czerny was the pianist. The Boston Symphony Orchestra, with Professor C. Baermann as soloist, first played the concerto on January 27 1882. Among the other pianists who have performed the *Emperor Concerto* with the Orchestra are Ignace Paderewski, Ferruccio Busoni, Wilhelm Backhaus, Harold Bauer, Josef Hofmann, Alfred Cortot, Walter Gieseking, Leonard Shure, Rudolf Serkin, Alexander Borovsky, Clifford Curzon, Robert Casedesus, Van Cliburn, Artur Rubinstein and Claudio Arrau. The Boston Symphony Orchestra has recorded the *Emperor Concerto* for RCA Victor: Artur Rubinstein is the soloist and Erich Leinsdorf conducts.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The Concerto is dedicated to the Archduke Rudolph of Austria.

Notations for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the *Choral Fantasia.* Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

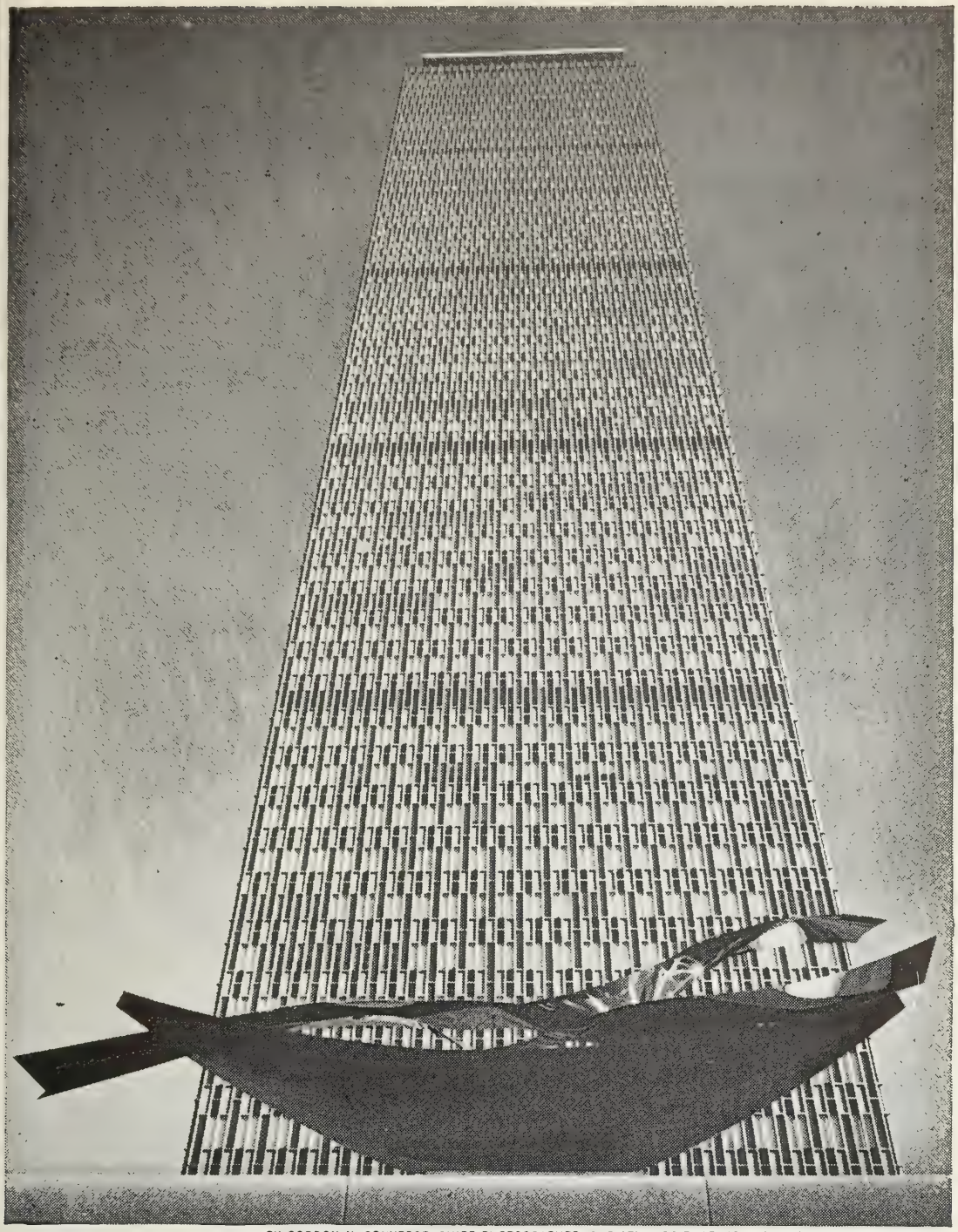
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In spite of these disturbing conditions, Beethoven probably completed the *'Lebewohl' Sonata* at this time, as well as this Concerto and the String Quartet op. 74 (called the *'Harp Quartet'*); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the



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Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements – 'Farewell, absence, and return' – being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to 'a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment'. The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was 'for the benefit of the Society of Noble Ladies for Charity'. At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities.* 'The pictures offered a glorious treat', wrote Theodor Körner in a letter, 'a new pianoforte concerto by Beethoven failed.' And Castelli's *Thalia* gives the reason:

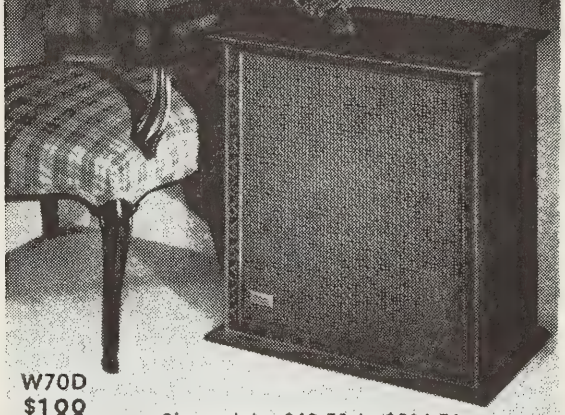
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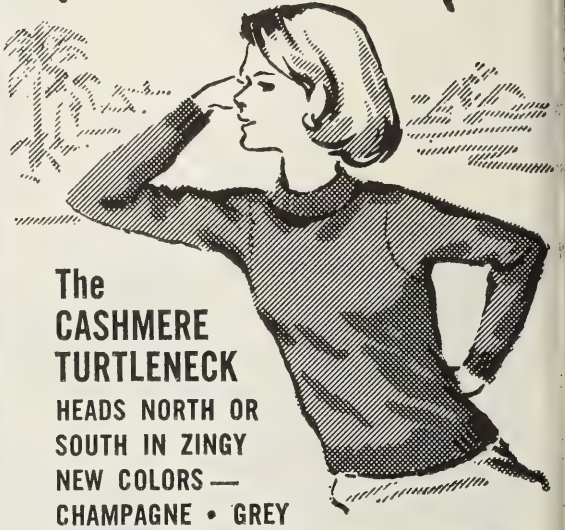
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The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.

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There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

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Stravinsky at eighty-five – an interview

Igor Stravinsky celebrated his eighty-fifth birthday on June 17 last year. The New York Review of Books *printed in the June issue an interview with Mr Stravinsky in which he talked in his inimitable way on several topics. We reprint an extract of the interview with the kind permission of the composer and* The New York Review of Books. *Subscribers who wish to explore his other equally outspoken views are warmly recommended to obtain the issue dated June 1 1967, which they should find informative, provocative and extraordinarily entertaining.*

NYR: Have you any late-hour prescriptions for a young composer, Mr Stravinsky?

I.S.: If he can turn an honest million outside music he might seriously consider neglecting his talents for a time and turn it. Otherwise and untempted by all lesser sums he should go directly underground and do nothing but compose; that is, not strive for Foundation awards, academic prizes, college presidencies, foreign fellowships; not attend culture congresses, not give interviews, not prattle on the radio about music appreciation, not review new scores (except his own, pseudonymously); and not, either insidiously or directly, push, promote, maneuver, advertise, finagle, operate.

NYR: Some composers have begun to borrow structural patterns from the sciences; Xenakis, for instance, uses Bernouilli's Limit Theorem, and his *Metastasis* was derived from the same blueprint as the architecture for the Philips Pavilion at the Brussels Fair.

I.S.: I admire the economy, and look forward to the days when Mr Xenakis's successors are writing music that can at the same time compute taxes and regulate urban renewal. Meanwhile, I confess that I would be frightened to enter some of the compositions I have heard of late, in their forms as buildings. But does it matter, apart from the publicity and the prestige of scientific and mathematical associations, where one finds one's materials?

NYR: Now that computer programming is our fastest-growing profession, do you foresee a larger role for computers in the service of the creative arts?

I.S.: It seems obvious that when the computer has become the electronic culture's universal knowledge distillery, artistic creation, if there is any, will have been technically, theoretically, and teleologically overhauled. But I am suffering a Luddite reaction myself and foresee very little. Like everyone else, I welcome the benefits of, say, the computerizing of medical information (which no physician could keep up with anyway), but unlike most others, I am frightened by the prospects of, say, the IBM project for the direct conversion of information to speech; the very thought of millions of electronic voices indistinguishable from live ones (to say nothing of the noise) almost makes me jump the tracks. 'Till human voices wake us and we drown.'

NYR: Nowadays, Mr Stravinsky, how is an upper-average (middle to high) Playbrow to know 'what is art'? I mean, when is a crushed car sculpture, when are 'ditties of no tone' music – that sort of thing?



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I.S.: It is still generally thought of as art if it is shown in a gallery, and as music if it takes place in premises traditionally associated with concerts; which is hardly an answer, but in the absence of identifying rules and conventions, and at a time when an aesthetic object may be anything at all, the 'limits of art' are not only not airtight but indefinable. As for those who are obliged to keep the racket going, dealers and other middlemen, the formula, 'Buy now on the likelihood that it may later turn out to *be* Art' seems to be working very well. Speaking for myself, I could not begin to distinguish music and non-music in some of the concert-hall activity I have observed of late, nor would I be confident of recognizing a new musical genius. In fact, if I were asked to fill Schumann's role today, and hail a new Brahms, I would probably have to modify his dictum to: 'Keep your hats on, gentlemen, for all I know he may be a charlatan.'

NYR: As the term avant-garde implies direction, in what direction do you think today's avant-garde is going?

I.S.: Not knowing what kind of music is looking ahead, or even what ahead means, I have no idea. If, for example, the Diabelli Variations seem to forecast so much, it is looking back, retrospective prophecy, that enables us to say so. Compared with science, many of whose future conquests are known goals, the areas in which musical developments might be expected to take place are not generally predictable. And whereas progress in science is measurable and even absolute, in music agreement rarely exists even as to what progress is. The musical language seems to develop by new infusions of emotion, or new emphases and combinations of emotion, in correspondence with shifts and changes (losses as well as additions) in vocabulary. But a new linguistic mode can be more crude than the one it supersedes.

As to the actual avant-garde, I have not had much contact with it in the last few seasons, this in a field where six weeks can count as an 'era' and intellectual ownership lasts about six minutes (at the present rate of 'dynamic obsolescence'). It seems, however, that the trend is still to mixed media, corporate expression, the instant *Gesamtkunstwerk;* and

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therefore away from music by and in itself, which is understandable, if only for the reason 'The lyf so short; the craft so long to lerne.' It is also, therefore, a trend away from composition, for effects plotlessly stumbled on are very different from those that occur in the course and frame of an unfolding order (fuddy-duddy view). What I found of some, but not inexhaustible, interest in the avant-garde of a few years ago was the exploitation of minutiae of sensibility in a man alone and immobile. This was not entirely new, of course (think of Gulliver swarming with a *'Fourmillante cité . . .'*), but it did not become an all-out movement, I think, before Beckett. And for a parallel in — well — music, we have to thank some of the new composers for making us newly aware, by amplification, of our breathing and swallowing (this sounds like a Niagara), and of the crinkle of a single hair.

NYR: Those changes of vocabulary and new infusions of emotion you referred to, Mr Stravinsky, are they strictly interior musical developments or is there a relationship of a metaphorical kind with the 'real' world?

I.S.: As I see it, the metaphorical alignments, symbolizations, reflected thoughts and feelings are purely the listener's, without any 'real' basis in the music; or, in other words, the investing of the musical object with the listener's subjective responses is actually nothing more than a form of the pathetic fallacy. I doubt, furthermore, that the subjective regions of most metaphorically inclined listeners are as rich and varied as they think, most 'free' association really being a comparatively

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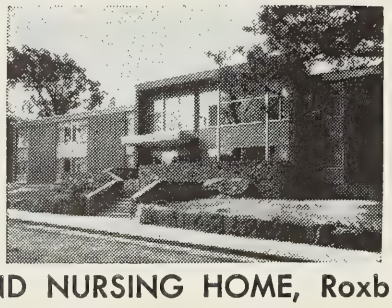
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narrow and patterned habit association, after all. But this begs further questions which would eventually lead us back to the postulate (it appears in Marx's *Contribution to the Critique of Political Economy,* I think, but I am not an answering service) that reality is not determined by our consciousness but the other way around.

NYR: But surely pieces of music can have valid meanings beyond themselves?

I.S.: Certainly: your own. And you may look to them for whatever you like: comments on the times, for example, as embodied in formal, substantive, and structural characteristics (the method of the 'contextual interpretation' industry); or exercises in analogy — I could get up a Platonic dialogue myself on the proposition that good music expresses high truths and bad music platitudes and lies. It is all up to — since it also begins and ends in — you.

NYR: But in your own mind, Mr Stravinsky?

I.S.: My 'mind' does not count. I am not mirror-struck by my own mental functions. For me all interest passes to the object, the thing made; and it follows that I am more concerned with the concrete than the abstract, in which, as you see, I am easily muddled. Nor do I regard musical composition as more of a mental function than a sensual pleasure. 'Lascivious pleasing' is a famous description of the performance of a — very chaste, as it would seem to us — lute song, and performances are but pale memories of creative acts. In music as in love, pleasure is the waste product of creation.

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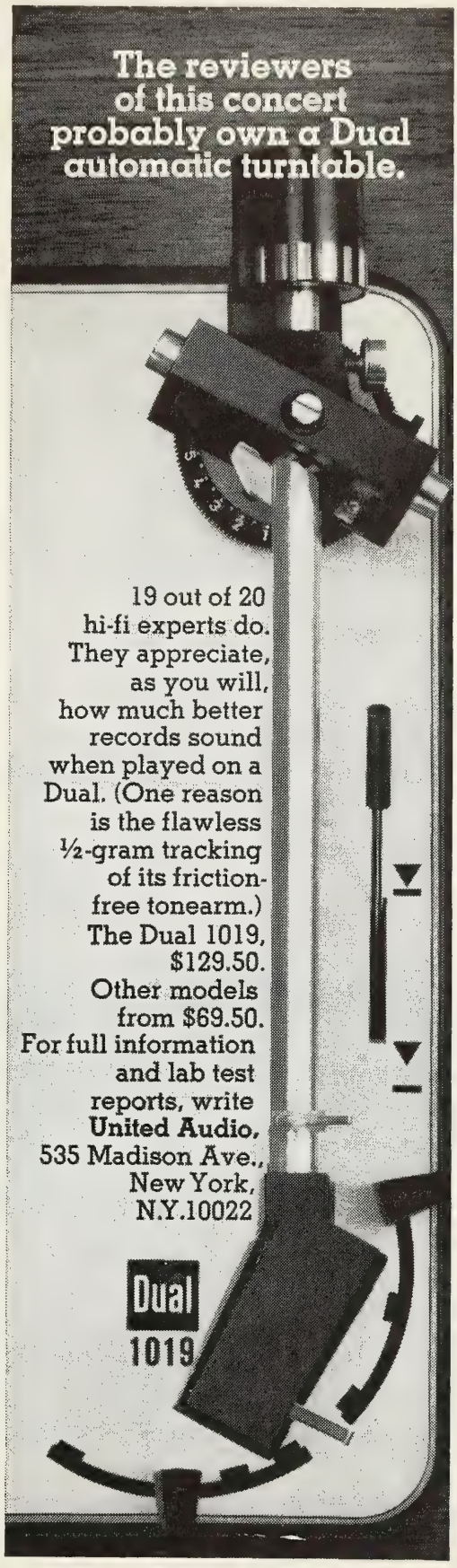
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Grant Johannesen made his debut with the Boston Symphony Orchestra in 1953, and has played with the orchestra on many occasions since in Symphony Hall, Philharmonic Hall in New York and at Tanglewood. His wife is the distinguished cellist Zara Nelsova.



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Council of Friends

The office of the Council of Friends has received inquiries from subscribers who have not received invitations to Friends' events scheduled throughout the season. These have been from Friends who share season tickets, but whose names do not appear as regular subscribers in the series lists compiled by the Subscription Office. The Council reminds all those Friends who use tickets bought in another name that they should inform Mrs Whitty in the Friends' Office which series they attend, so that they may in future receive invitations to these events, many of which are planned for subscribers to one particular series.

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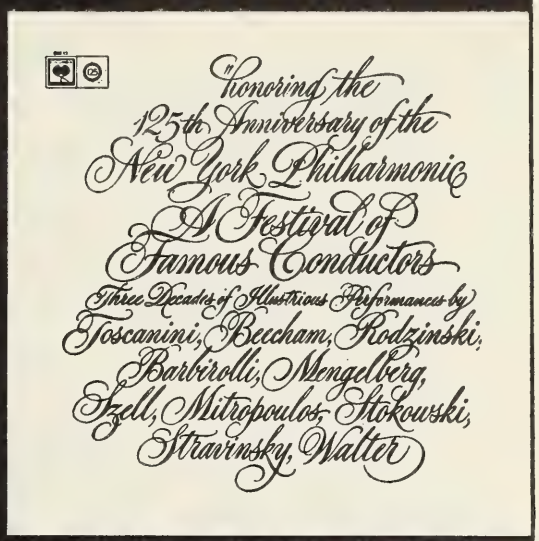
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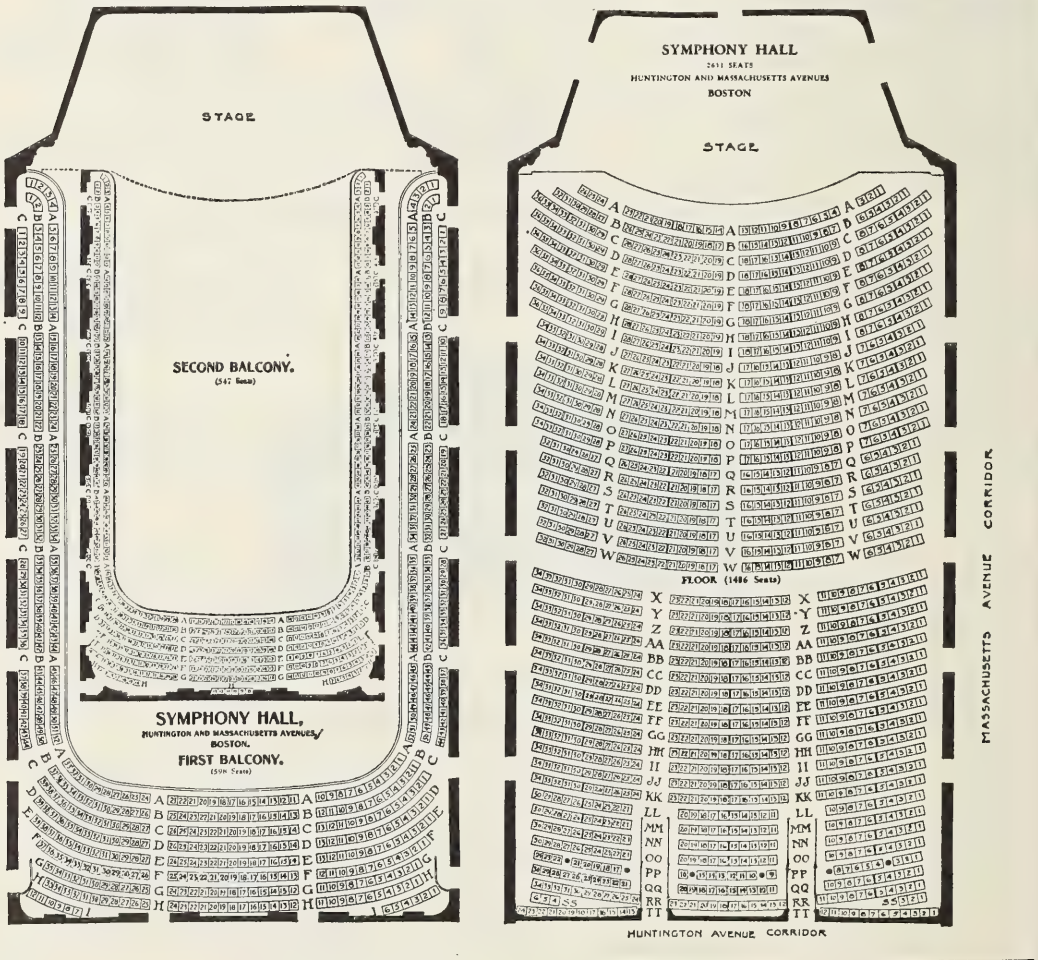
Harold Thompson 1914-1968



Eugene Cook

We report with sadness the death on February 5 of Harold Thompson, percussionist, as the result of a traffic accident. Born in Akron, Ohio, fifty-three years ago, he had a varied career in the musical world before joining the Boston Symphony Orchestra in 1952. He studied at the Cincinnati Conservatory, and then played in jazz bands, circuses, dance and theater orchestras. He came to the symphonic field after meeting Sir Eugene Goossens, and played in opera and ballet orchestras before becoming a member of the Boston Symphony Orchestra.

At the time of his death, Harold Thompson was compiling an instruction book on percussion, and working on an article designating a special counting system for percussion players. One of the world's leading experts on cymbals, he coached professionals in his own special field; he was so highly thought of by his colleagues in orchestras throughout the world that they would ask him to choose their cymbals. He had many interests outside music in the worlds of art and sport. Harold Thompson is survived by his wife and two daughters.



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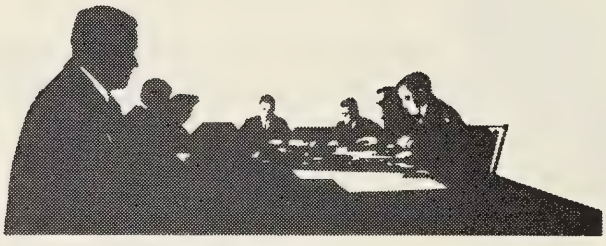
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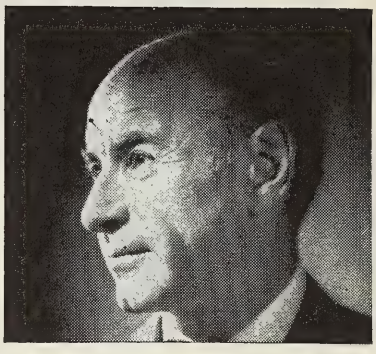
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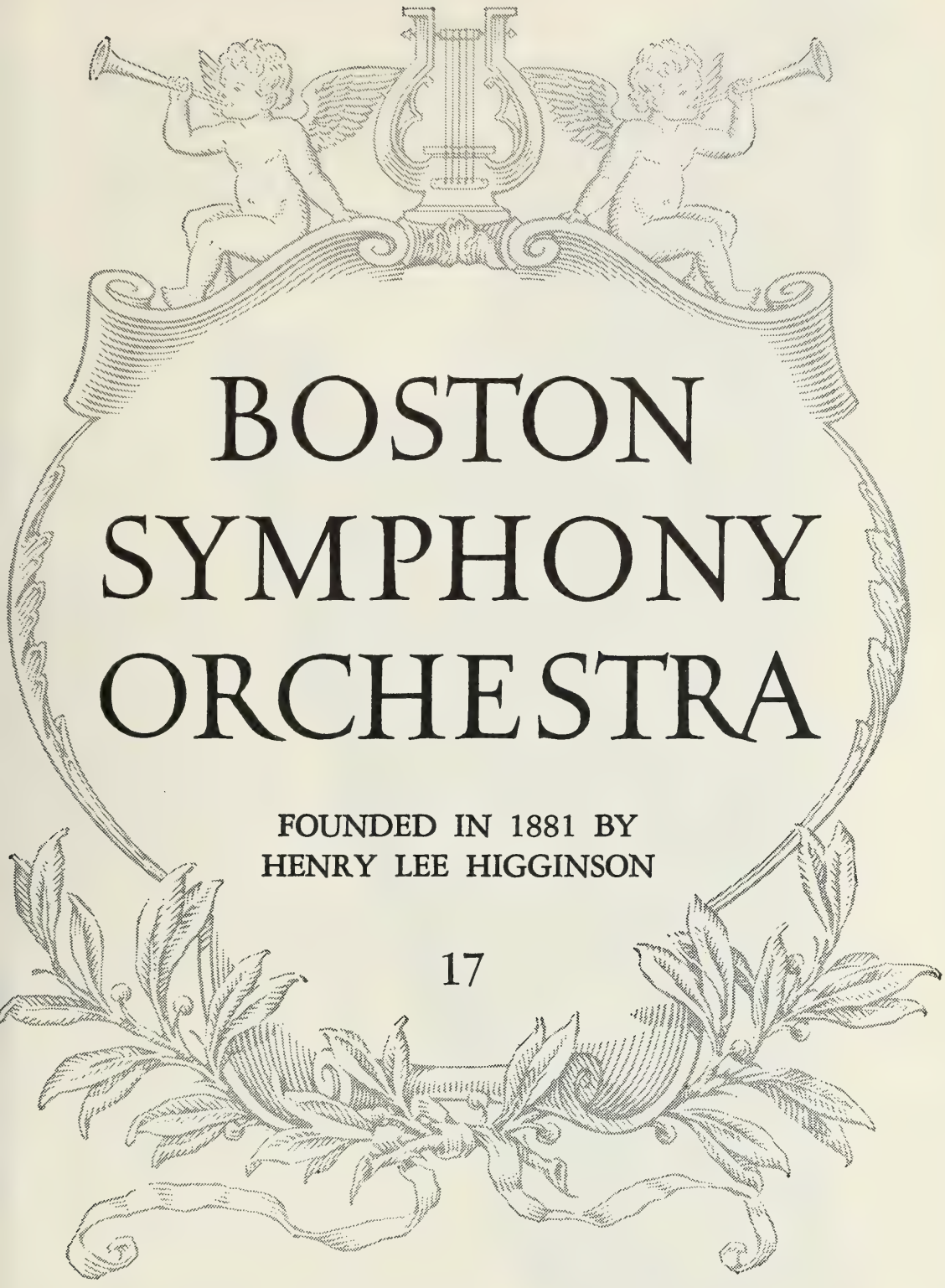


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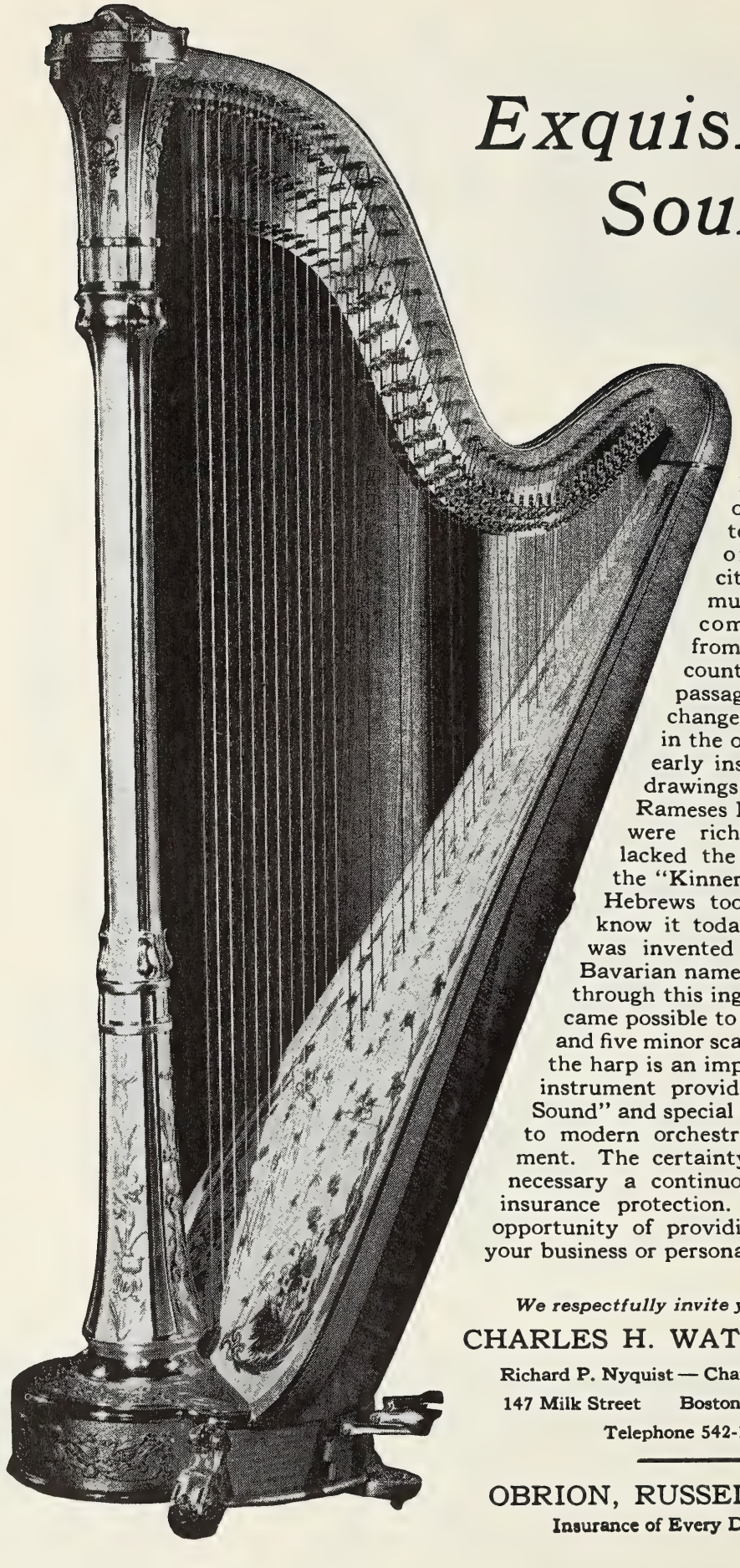


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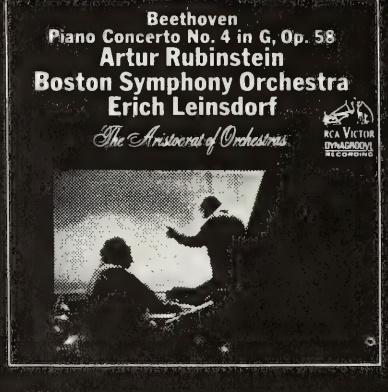
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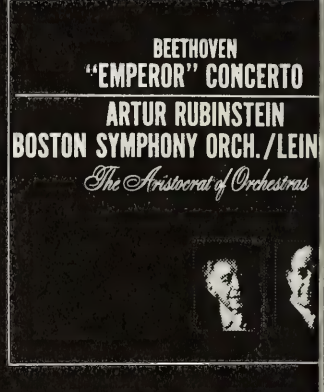


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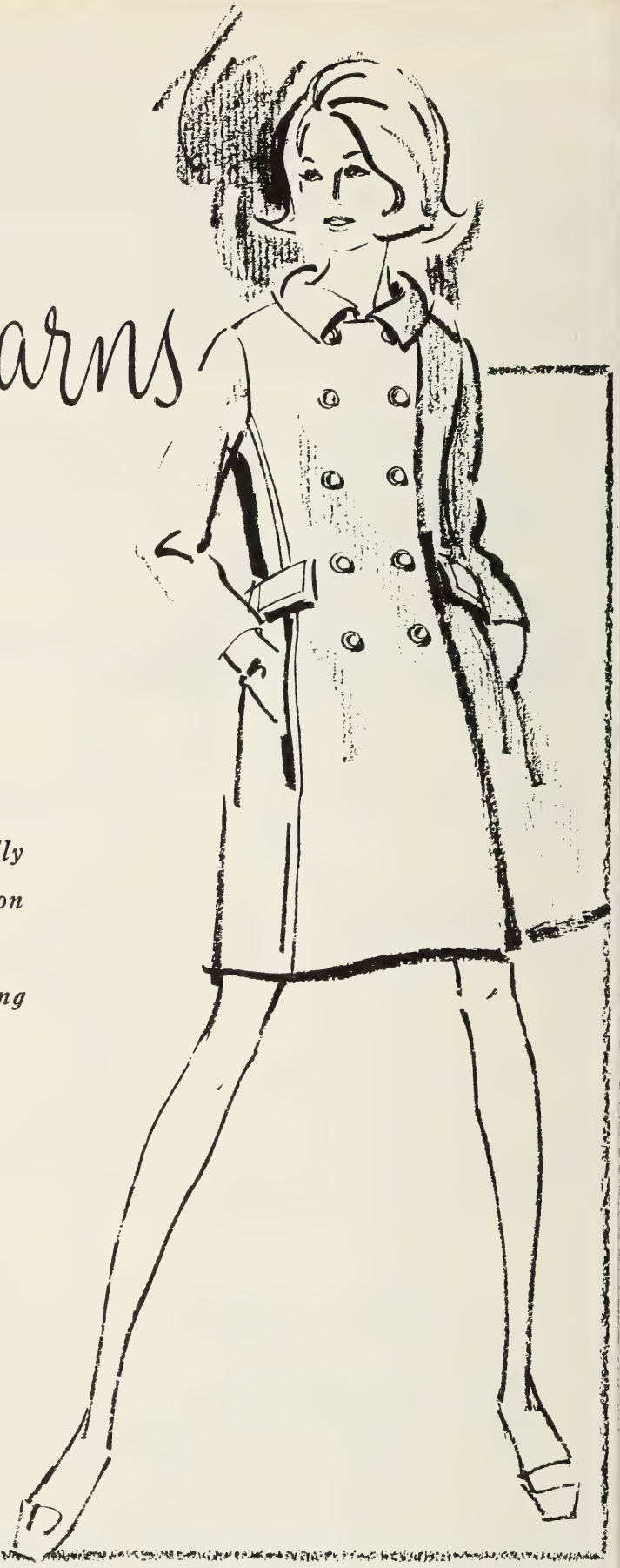
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MUSIC GUILD STRING QUARTET	'The Quartet makes clean, agreeable and unruffled sound . . . their ensemble is extremely smooth. . . .' *Boston Globe*

The next concert in this series will be at Jordan Hall on Monday February 19 at 8.30 p.m. The Stockbridge String Quartet will present a program consisting of Haydn's *Lark* Quartet, Prokofiev's Quartet no. 1, and Schubert's *Death and the Maiden* Quartet. Why not join the many music lovers who have discovered the pleasure of hearing superb chamber music superbly performed by some of the world's finest virtuoso players?

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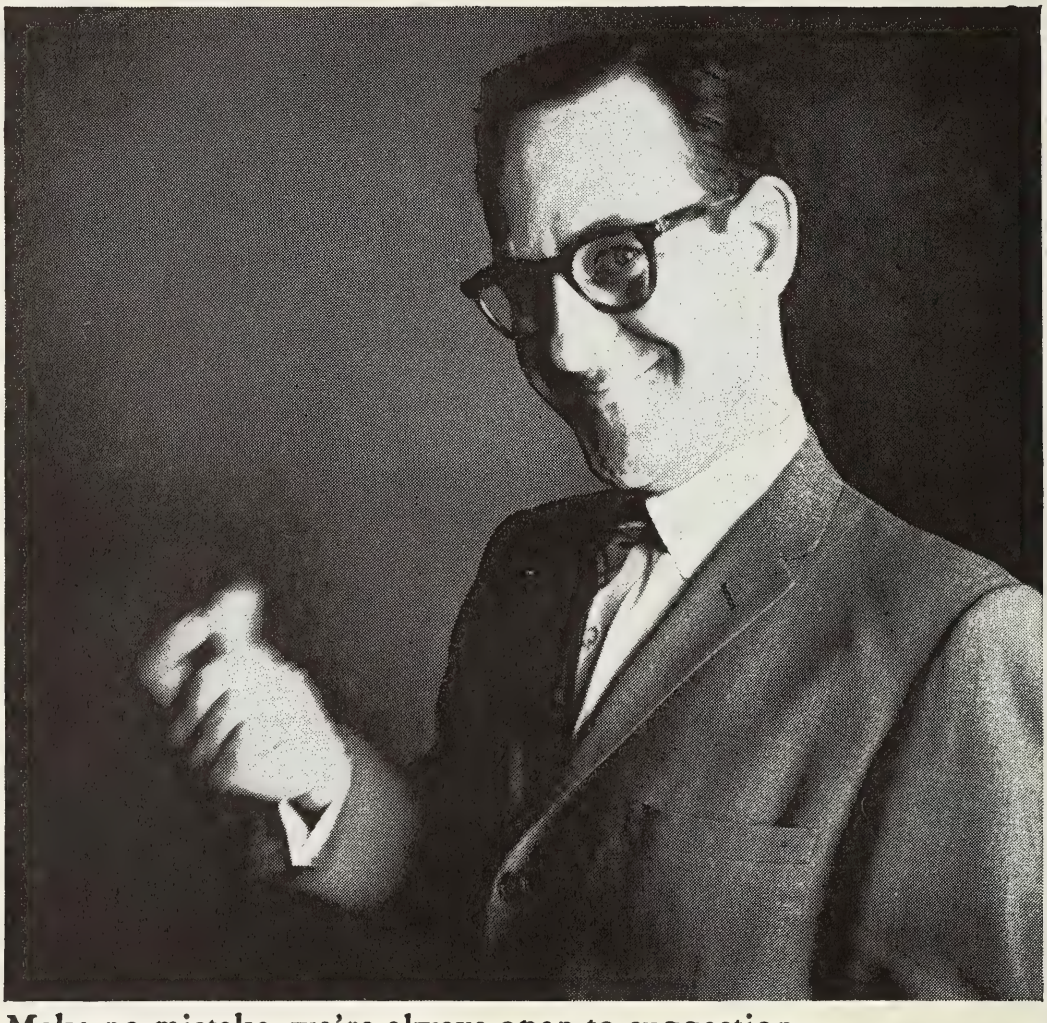
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BOSTON SYMPHONY ORCHESTRA

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Seventeenth Program

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HAYDN — The Creation

Text prepared by Gottfried van Swieten

Part One

INTERMISSION

Part Two

There will be a short pause between
Part Two and Part Three during which
the audience is asked to remain in their seats

Part Three

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Uriel	JOHN McCOLLUM
Raphael	ARA BERBERIAN
Eve	BEVERLY SILLS
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THE CREATION

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CHARACTERS REPRESENTED

GABRIEL	soprano
URIEL	tenor
RAPHAEL	bass
ADAM	bass
EVE	soprano

PART ONE

INTRODUCTION Representation of chaos

RECITATIVE Raphael

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS

And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

RECITATIVE Uriel

And God saw the light, that it was good: and God divided the light from the darkness.

AIR Uriel

Now vanish before the holy beams
The gloomy shades of ancient night;
The first of days appears.
Now chaos ends, and order fair prevails.
In fright retreat all evil ghosts of hell:
Down they sink in the deep abyss
To endless night.

CHORUS

Despairing, cursing rage attends their rapid fall.
A new-created world springs up at God's command.

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RECITATIVE Raphael

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Now furious storms tempestuous rage,
Like chaff, by the winds impelled are the clouds,
By sudden fire the sky is inflamed,
And crashing thunders are rolling on high.
Now from the floods in steam ascend reviving showers of rain,
The dreary, wasteful hail, the light and flaky snow.

AIR Gabriel

The marv'lous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

CHORUS

And to th' ethereal vaults resound
The praise of God, and of the second day.

RECITATIVE Raphael

And God said, Let the waters under the heaven be gatherèd together unto one place, and let the dry land appear: and it was so. And God callèd the dry land Earth, and the gathering of the waters callèd He Seas: and God saw that it was good.

AIR Raphael

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching wide,
In serpent error rivers flow.
Softly murmuring, gently glides
Through silent vales the limpid brook.

RECITATIVE Gabriel

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

AIR Gabriel

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhancèd is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant.
With copious fruit th' expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

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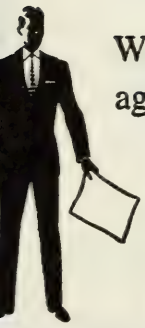


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RECITATIVE Uriel

And the heavenly host proclaimed the third day, praising God, and saying:

CHORUS

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For He both heaven and earth
Has clothèd in stately dress.

RECITATIVE Uriel

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

RECITATIVE Uriel

In shining splendour is rising now the sun,
And darts his rays; a joyful, happy bridegroom,
A giant proud and fair,
He runs his measur'd course.
With softer beams, and milder light,
Glides on the silver moon through silent night;
The great expanse of th' azure sky
A countless host of radiant orbs adorns.
And the sons of God rejoiced in the fourth day
In chorus divine, praising God's great might, and saying:

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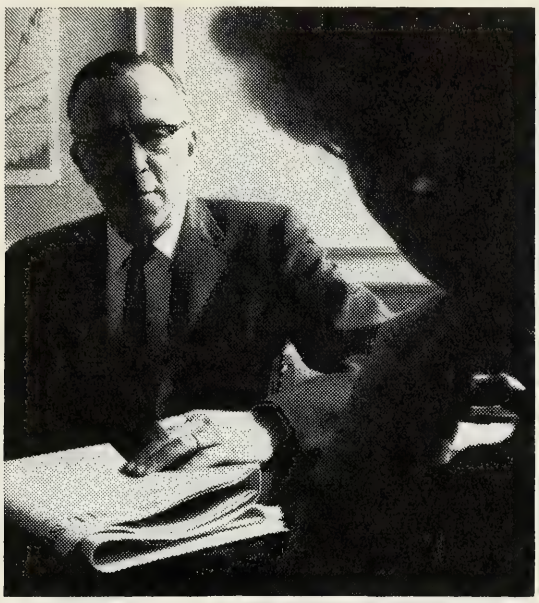
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CHORUS
The heavens are telling the glory of God,
The wonder of His work displays the firmament;

TRIO Gabriel, Uriel, Raphael
To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO
In all the lands resounds the word,
Never unperceivèd, ever understood.

CHORUS
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

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PART TWO

RECITATIVE Gabriel

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR Gabriel

On mighty wings uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft, enchanting lays.

RECITATIVE Raphael

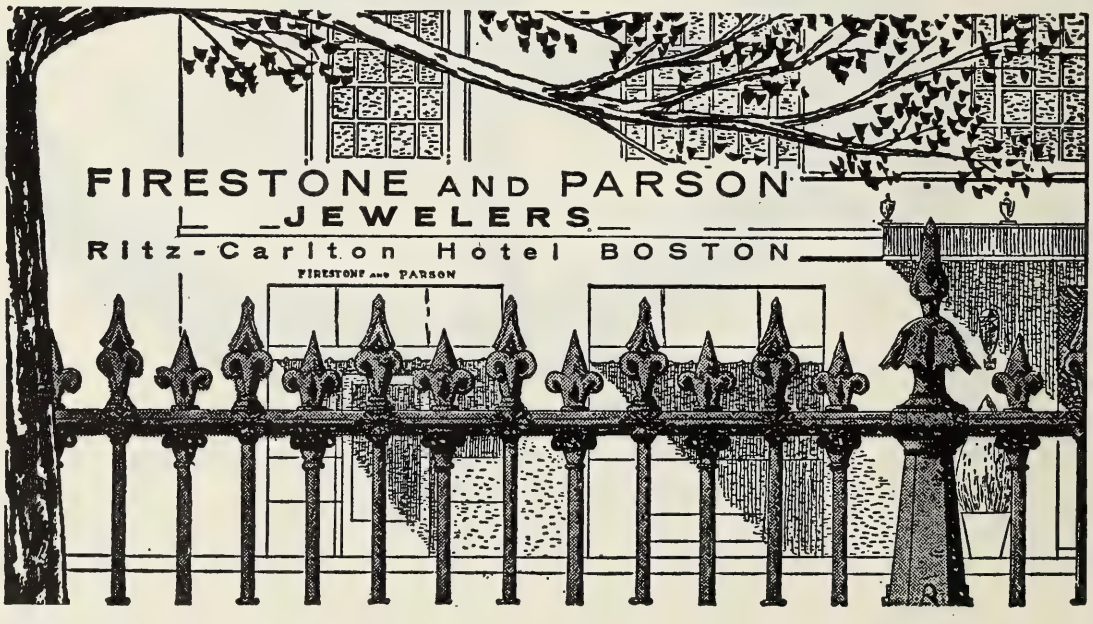
And God created great whales, and every living creature that moveth; and God blessèd them, saying,

Be fruitful all, and multiply,
Ye creatures of the sky, be multiplied,
And sing on every tree;
Multiply, ye finny creatures,
And fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

RECITATIVE Raphael

And the angels struck their immortal harps, and the wonders of the fifth day sung.

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TRIO

Gabriel

Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow, sinuous veins
Distil, in crystal drops, the fountain fresh and bright.

Uriel

In lofty circles play, and hover, in the air,
The cheerful host of birds; and as they flying whirl,
Their glitt'ring plumes are dy'd as rainbows by the sun.

Raphael

See flashing through the deep in thronging swarms
The fish a thousand ways around.
Upheavèd from the deep, th' immense Leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael

How many are Thy works, O God!
Who may their number tell?

TRIO AND CHORUS

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

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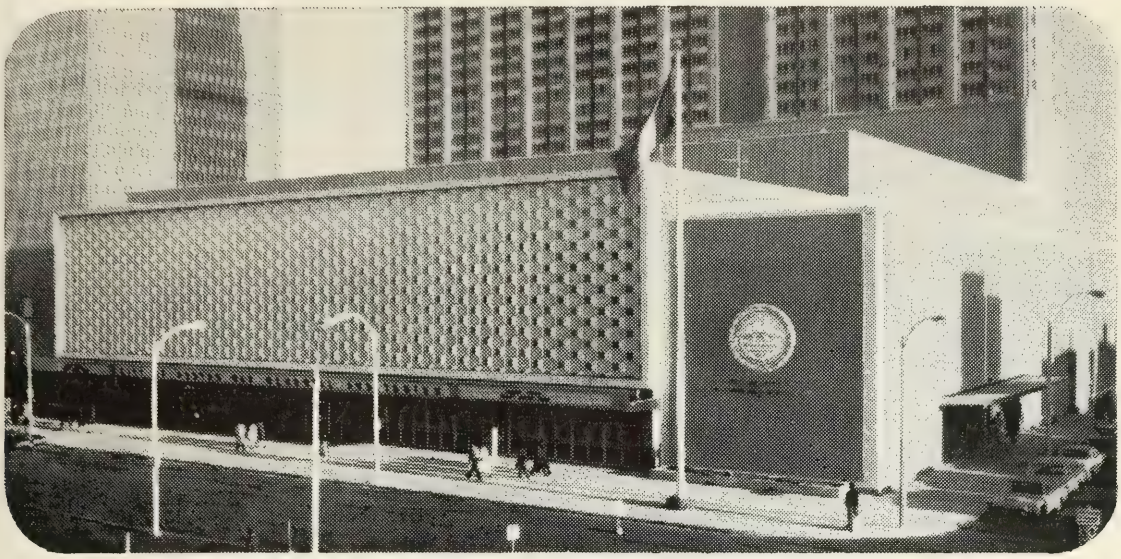
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RECITATIVE Raphael

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth, after his kind.

RECITATIVE Raphael

Straight opening her fertile womb,
The earth obey'd the word,
And bore creatures numberless,
In perfect forms, and fully grown.

Cheerful, roaring, stands the tawny lion. With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.
The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms arose
The host of insects. In long dimension
Creeps, with sinuous trace, the worm.

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AIR Raphael

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

RECITATIVE Uriel

And God created Man in His own image, in the image of God created He him; male and female created He them.

And God breathèd into his nostrils the breath of life, and Man became a living soul.

AIR Uriel

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and archèd brow sublime
Of wisdom deep declares the seat;
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
With softly smiling, virgin looks,
Of flow'ry spring the mirror,
She gives him love, and joy, and bliss.

RECITATIVE Raphael

And God saw every thing that He had made, and behold, it was very good. And the heavenly choir, in song divine, thus closèd the sixth day:

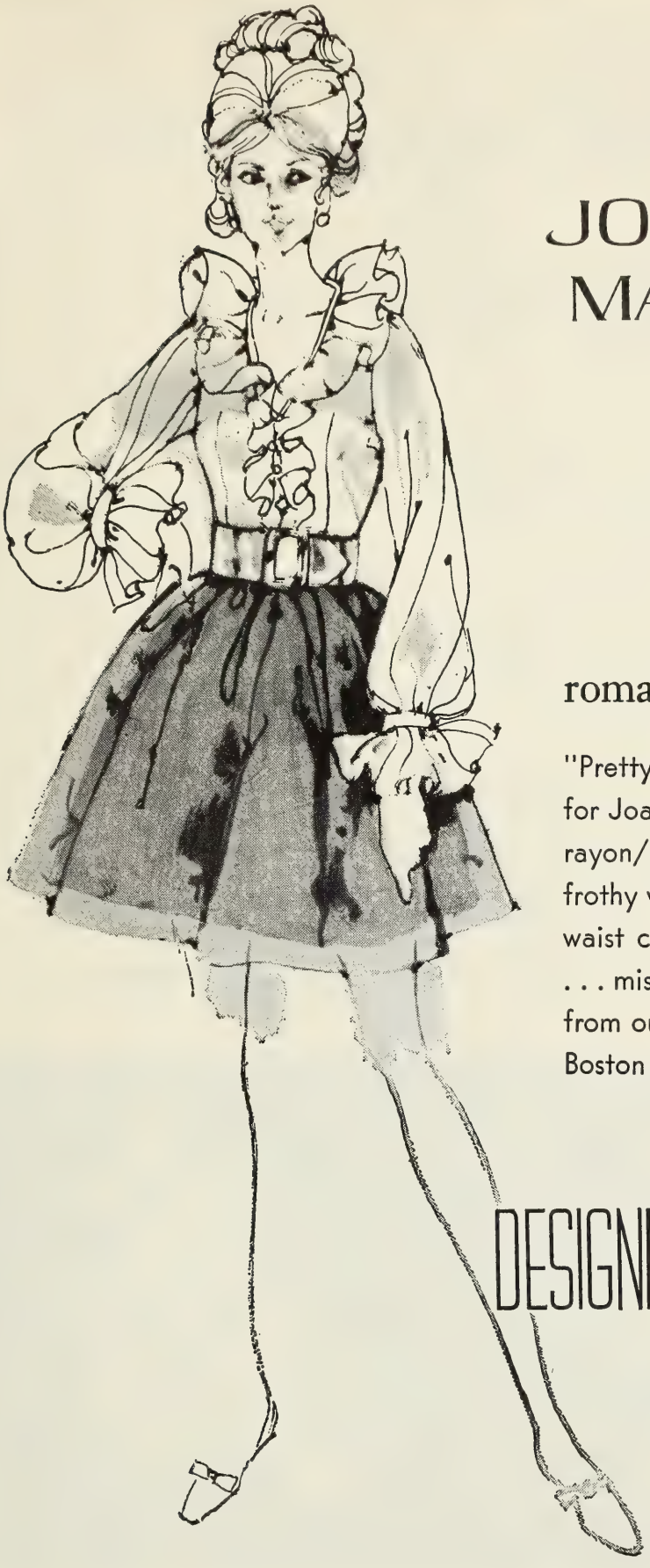
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CHORUS

Achievèd is the glorious work;
The Lord beholds it, and is (well) pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO

Gabriel and Uriel

On Thee each living soul awaits;
From Thee, O Lord, all seek their food;
Thou openest Thy hand,
And fillest all with good:

Raphael

But when Thy face, O Lord, is hid,
With sudden terror they are struck;
Thou tak'st their breath away,
They vanish into dust:

Gabriel, Uriel, and Raphael

Thou sendest forth Thy breath again,
And life with vigour fresh returns;
Revivèd earth unfolds new strength
And new delights.

CHORUS

Achievèd is the glorious work;
Our song let be the praise of God.
Glory to His name for ever.
He sole on high exalted reigns. Hallelujah.

SHORT PAUSE BEFORE PART THREE



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PART THREE

INTRODUCTION Morning

RECITATIVE Uriel

In rosy mantle bright appears, by music sweet awak'd,
The morning, young and fair.
From heaven's angelic choir
Pure harmony descends on earth below.
Behold the blissful pair,
Where hand in hand they go: their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

DUET Adam and Eve

By Thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd;
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS

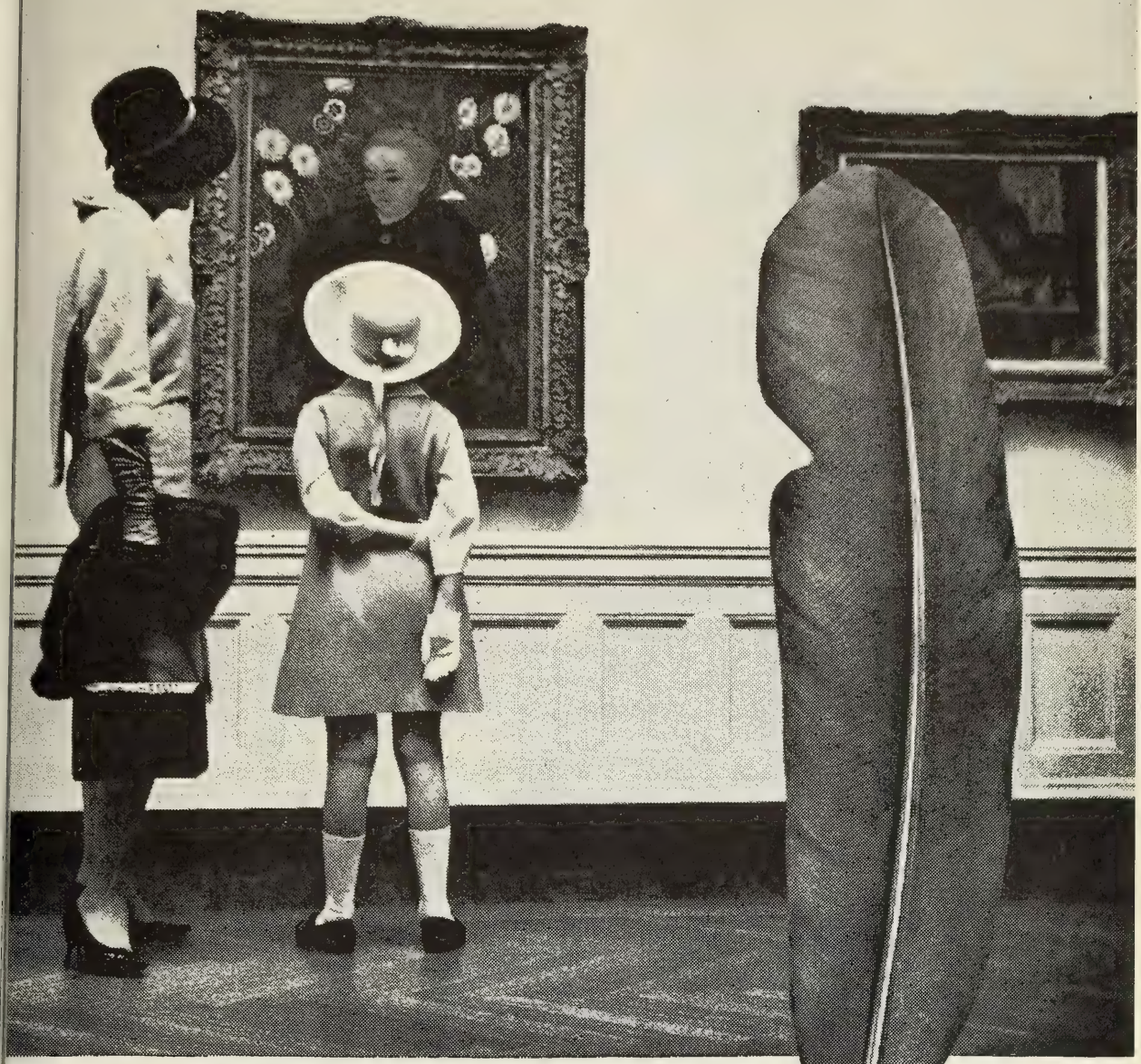
For ever blessèd be His power,
His name be ever magnified.

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Adam

Of stars the fairest, pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all:

CHORUS

Proclaim, in your extended course,
Th' almighty power and praise of God.

Eve

And thou that rul'st the silent night,
And all ye starry hosts,
Spread wide and ev'rywhere His praise
In choral songs about.

Adam

Ye mighty elements, by His power
Your ceaseless changes make;
Ye dusky vapours, dewy steams,
That rise and fall thro' th' air:

CHORUS

Resound the praise of God our Lord.
Great His name, and great His might.

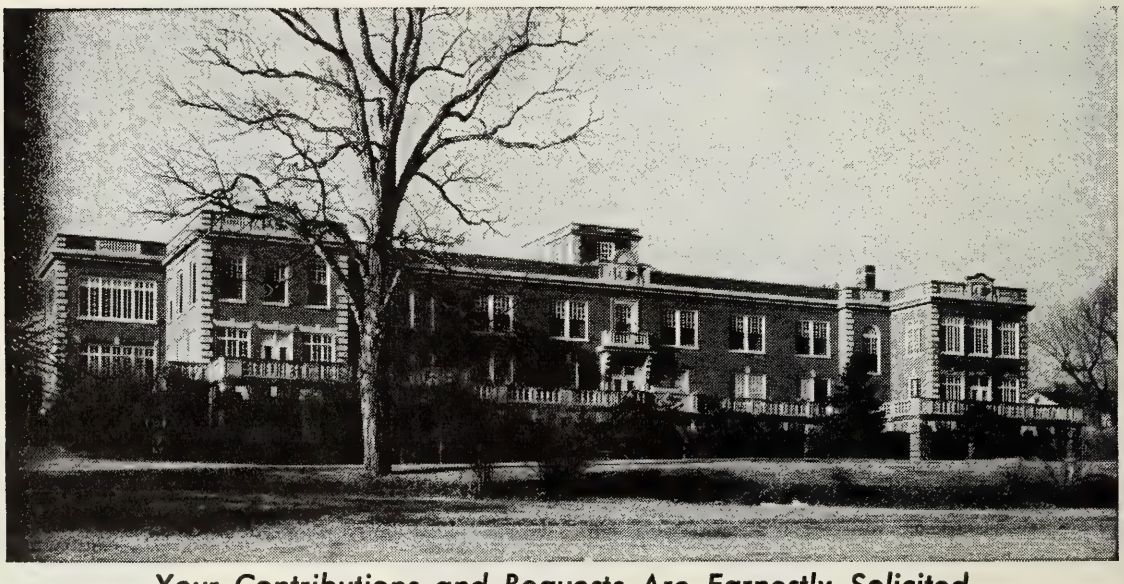
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Samuel Johnson



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Eve

Ye purling fountains, tune His praise,
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To Him your balmy scent.

Adam

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream:

DUET AND CHORUS

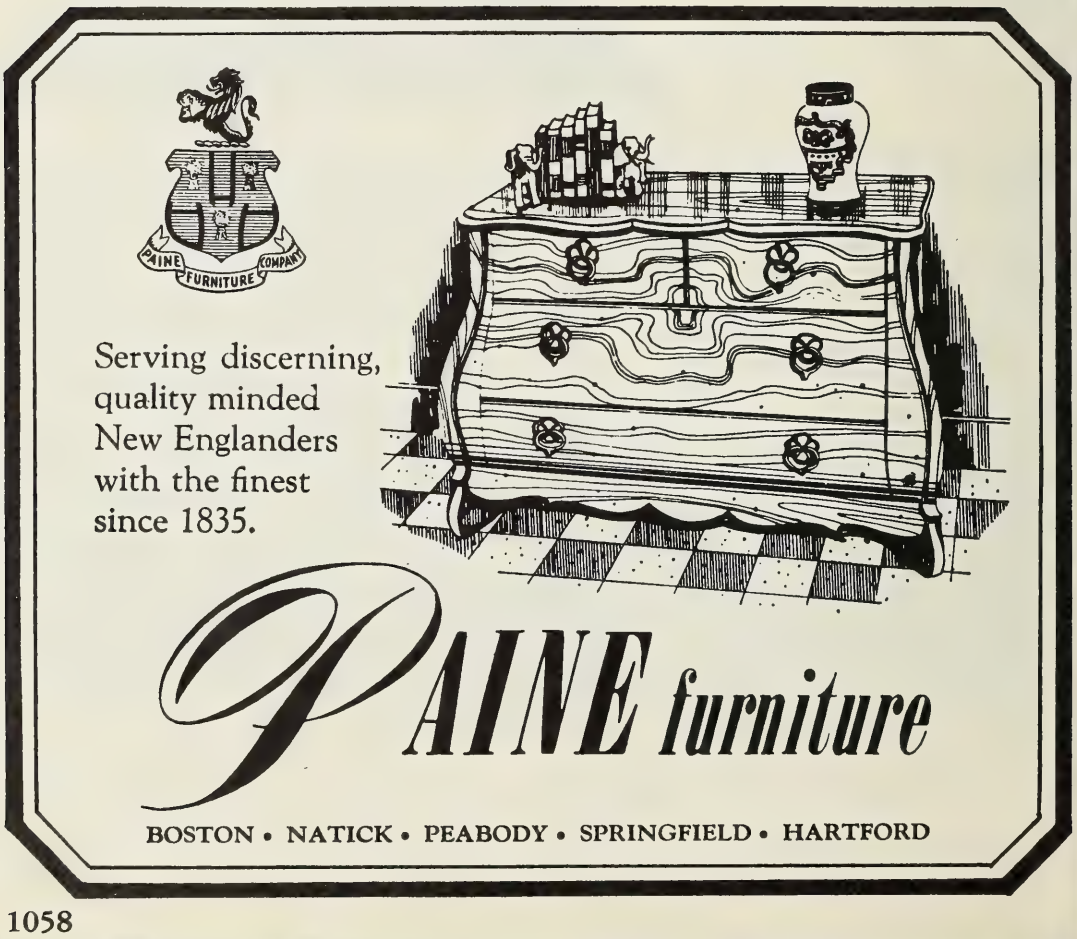
Ye creatures all, extol the Lord!
Him celebrate, Him magnify.

Eve and Adam

Ye valleys, hills, and shady woods,
Made vocal by our song,
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth Thy power adore;
We praise Thee now and evermore.



RECITATIVE Adam

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life!
Thy guide I'll be; and every step
Pours new delights into our breasts,
Shows wonders everywhere.
Then may'st thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounties celebrate.

Eve

O thou for whom I am, my help, my shield,
May all, thy will is law to me:
So God our Lord ordains; and from obedience
Grows my pride and happiness.

DUET Adam and Eve

Adam

Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.

Eve

Spouse adorèd, at thy side
Purest joys o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.

Adam

The dew-dropping morn, O, how she quickens all!

Eve

The coolness of even, O, how she all restores!

Adam

How grateful is of fruits the savour sweet!

Eve

How pleasing is of fragrant bloom the smell!

Both

But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhancèd,
With thee delight is ever new,
With thee is life incessant bliss;
Thine, thine it all shall be.

PLEASE DO NOT TURN THE PAGE UNTIL
THE MOVEMENT IS FINISHED

RECITATIVE Uriel

O happy pair! and happy e'er to be,
If not, misled by false conceit,
Ye strive at more than granted is,
And more desire to know, than know ye should.

CHORUS WITH QUARTET

Sing the Lord, ye voices all,
Magnify His name thro' all creation,
Celebrate His power and glory,
Let His name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure. Amen.

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FRANZ JOSEPH HAYDN

The Creation

Program note

by H. C. Robbins Landon

Haydn was born in Rohrau on March 31 1732, and died in Vienna on May 31 1809. He composed *The Creation* in 1797 and 1798 to a text arranged by Baron Gottfried van Swieten, and conducted the first public performance at the Burgtheater in Vienna on March 19 1799, nearly a year after the first private performance at the Schwarzenberg Palace (April 29 and 30 1798). The first performance in the United States was in 1811 in Bethlehem, Pennsylvania by the Moravian Choir under the direction of Charles Hupfeld. The first Boston performance was given in 1817 by the Handel and Haydn Society, conducted by Thomas J. Webb. Part One on April 1, Part Two on April 3 and Part Three on April 4. *The Creation* was heard for the first time in New York on June 27 1833, with the New York Sacred Music Society performing the complete work under the direction of Ureli Corelli Hill. Various movements from *The Creation* have been played in the past by the Boston Symphony. *The Creation* is scored for solo voices, chorus in four parts, 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 2 horns, 2 trumpets, 3 trombones, timpani, harpsichord and strings.

On December 15 1796 J. G. Albrechtsberger wrote to his pupil, Ludwig van Beethoven: 'Haydn came to see me yesterday; he is occupied with the idea of a big oratorio which he intends to call the Creation, and he hopes to finish the work soon. He improvised some of it for me (at the piano), and I think it will be very good.'

This seems to be the first dated reference to *The Creation*. The text of this work was put together by Baron Gottfried van Swieten, the patron of baroque music in Vienna, who had introduced Mozart to the music of Bach and Handel. Van Swieten was also a composer, whose symphonies, said Haydn, 'were as stiff as the Baron himself'. Concerning the origin of the new oratorio, we have an interesting article written by van Swieten for the *Allgemeine Musikalische Zeitung* of 1799:

'My part in the work (he writes), which was originally of English origin, is perhaps rather more than that of a mere translator; but not by any means to the extent that I could call the text my own. It was written by an unknown person [Griesinger, Haydn's first biographer, calls him a Mr Lidley or Lindley], who put it together largely from Milton's *Paradise Lost,* and intended it for Handel. It is not known why this great composer never made any use of the work; but when Haydn was in London, this text was brought forth and it was suggested that he set it to music. At first glance Haydn found the material of the text well chosen, but he did not accept the offer immediately and said he would give his answer when he returned to Vienna. He then showed it to me here, and I agreed with his judgment of the piece. Moreover, I saw immediately that this work would provide Haydn with an ideal

---

H. C. Robbins Landon, a native of Boston, studied musicology with Karl Geiringer at Boston University. He founded the Haydn Society in 1947, and is an editor of the new collected editions of Haydn's and Mozart's works. His book 'The Symphonies of Joseph Haydn' is a standard work of reference, and he is considered one of the world's experts on Haydn.

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opportunity to display the full powers of his inexhaustible genius; and as I had long hoped for this very possibility, I was encouraged to take the libretto and to give the English poem a German setting. In this way the present translation came into being; and while on the whole I followed the general outlines of the original piece, I changed details whenever it seemed prudent to do so for the sake of the musical line or expression.'

The Creation was one of the first works ever to make its appearance simultaneously in English and German. Haydn himself published the full score in Vienna, and undoubtedly included the text in English with an eye on his many friends in England who subscribed to this private edition. It is believed that van Swieten retained the original text wherever he could, but no doubt some of the rather eccentric English was due to the fact that both librettist and composer were forced to make adaptations from the original English to the German, and then to re-translate into English those changes when the full score was printed.

No one has ever successfully traced the real author of *The Creation* or the precise identity of Mr Lidley or Lindley. Mrs Delaney, a friend and admirer of Handel's, actually wrote a libretto using the Bible and Milton's *Paradise Lost;* and it may be that Lidley or Lindley is a corruption of Delaney.



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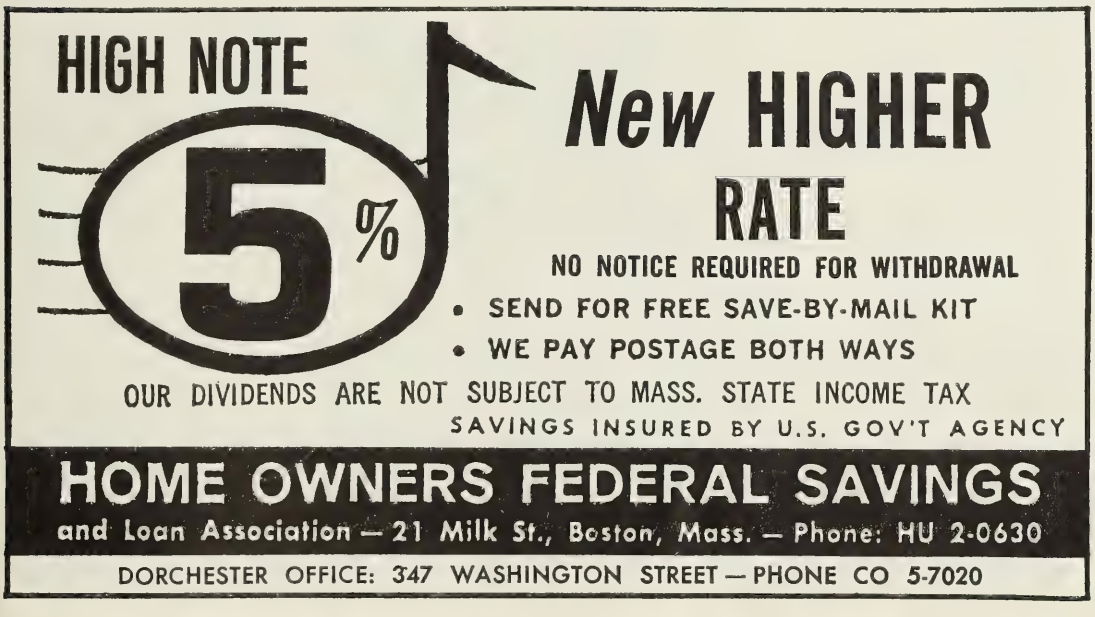
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Van Swieten did not, however, limit himself to fashioning the text; he often gave Haydn valuable hints as to the composition of the music ('The words, "let there be light", must come but *once*'), even to suggestions for orchestration. Haydn was not a difficult genius, and he gladly accepted these hints (encouraged by this, van Swieten enlarged his comments and suggestions when writing the libretto of *The Seasons* to such an extent that Haydn became very annoyed; but this was several years later).

It is generally, and probably rightly, believed that the basic inspiration of *The Creation* came to Haydn in London as a result of his fresh contact with Handel's oratorios. In 1791 he attended the great Handel Festival at Westminster Abbey, and it is reported that he wept during the 'Hallelujah Chorus', saying: 'He is the master of us all.' And to his English friend, the composer William Shield, he said, after hearing 'The Nations tremble' from *Joshua,* that 'he had long been acquainted with music, but never knew half its powers before he heard it, as he was perfectly certain that only one inspired author ever did, or ever would, pen so sublime a composition'. Haydn returned to Vienna in the summer of 1795, and the last years of his life were primarily devoted to choral music. From 1796 to 1802 he composed his last six masses, a new choral version of *The Seven Words,* and the two great oratorios, *The Creation* and *The Seasons.*

Haydn spent almost the whole of 1797 and part of 1798 on the composition of *The Creation.* The sixty-five year-old master was fully aware of the responsibilities to which he was committed by choosing such a vast subject; and the endless sketches, first drafts, second drafts and last-minute changes which are extant in various MSS. in Viennese libraries show that never had he taken his task more seriously, or approached the subject with more reverence. 'I was never so religious as during the composition of *The Creation',* he told his biographer; 'daily I fell on my knees and asked God for strength.' On being asked why he had taken so long with the work, he answered: 'because I intend it to last for a long time.'



Van Swieten had gathered together a group of aristocrats who agreed to guarantee Haydn a sum of 500 ducats and to arrange for the first performance, which took place under Haydn's direction at the Schwarzenberg Palace on April 29 and 30 1798. The success of the work was such that it had to be repeated on May 7 and 10. Shortly afterwards, Haydn announced that he would print the score by subscription. After further revision, the first public performance took place at the *Burgtheater* in Vienna, on March 19 1799, with Haydn conducting and Salieri at the pianoforte. Such was the excitement among the populace that eighteen mounted guards and a dozen policemen were required to keep order. The critic of the *Allgemeine Musikalische Zeitung* in Leipzig wrote:

'On the 19th inst., I heard Haydn's *Creation*. Not to report immediately on this happy occasion (for I feel it was such) would show too little feeling for the Art, and for Friendship. The audience was exceptionally large and the receipts amounted to 4088 fl., 30 kr. — a sum which had never been taken in by any Viennese theatre. Apart from this, the aristocracy guaranteed the by no means inconsiderable costs. One can hardly imagine the silence and the attention with which the work was received, only broken by soft exclamations at the most remarkable passages; at the end of each piece and each section there was enthusiastic applause.'

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Haydn's biographer, Griesinger, was also present. 'I had the good fortune', he relates, 'to be a witness to the profound emotion and wild enthusiasm with which this oratorio was greeted by the whole audience when it was played under Haydn's direction. Haydn admitted to me, too, that he could not express the feelings which filled his soul when the performance expressed his every wish, and when the audience awaited every note in profound silence. "Sometimes my whole body was ice cold", he said; "and sometimes I was overcome with burning fever; more than once I was afraid that I should suddenly suffer a stroke." '

The next year *The Creation* made its triumphal way to Prague, to London, to Berlin and Paris. Until he was no longer able to do so, Haydn conducted a yearly Viennese performance of the work, usually for some charitable organization; his last public appearance was for a performance in 1808, in which Salieri directed, and to which all the great artists of Vienna (including Gyrowetz, Beethoven and Hummel) came to pay their last homage. At the passage, 'And there was light', Haydn was quite overcome, and said: 'It was not I, but a Power above who created that.' But the strain proved too much for the old man, and he had to be carried out after the first part. Beethoven bent down and kissed his hand and forehead, and most of the audience was in tears. As he reached the door, Haydn told his bearers to turn him to the orchestra, and after lifting his hand, as if in the act of benediction, he was carried out into the night.

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The oratorio form was not entirely new to Haydn. He had written in 1774 a large work called *The Return of Tobias,* based on the typical Italian oratorio form of the day; and although the work cannot be called a success, the choruses are brilliant and powerful. Haydn was aware of the weaknesses in this work, and he re-wrote it completely when sending it to a German prince in the early 1780's. In England he wrote *A Storm Chorus* for the Salomon concerts of 1792, and the friendly reception given to this short piece may have encouraged him to begin an oratorio for Lord Abington in 1794, which work, however, remained unfinished (MS. in the British Museum). *The Seven Words* (1785) was originally written for orchestra and cannot, therefore, be considered in the same light as the choral works; Haydn's revision of the work, in which he added a choral part on a text by van Swieten, dates from the year 1799.

The construction of *The Creation* is, musically speaking, traditional; that is, Haydn uses the customary division of choruses, accompanied recitatives (usually for descriptive passages), arias, and *secco* recitatives (with harpsichord and lower strings only). It seems quite clear that he retained the old-fashioned Italian *secco* for coloristic reasons; in these brief sections, the listener has a chance to rest from the vast sound of the choruses and the largest orchestra Haydn ever employed. In the choruses, solo voices are also used. This is a direct result, not only of the older oratorio form, but of Haydn's late masses, in which one of the most important structural features is the constant juxtaposition between choir and soloists.

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Critic Michael Steinberg, maybe?

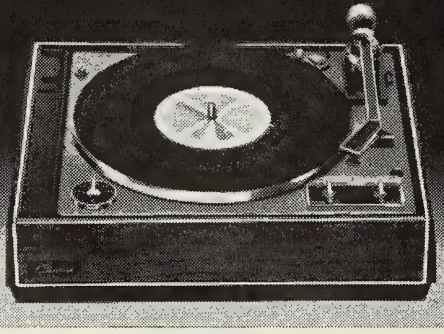


Never is Haydn more brilliant and resourceful than in the instrumentation of *The Creation.* The 'boundless loneliness' of the introduction, a 'Representation of Chaos', is positively breathtaking, not only in its harmonic modernity (for example, the *Tristan*-like augmented chords at the end) but also in its marvelous orchestration (the wild sweep of the clarinet, and the almost sinister, grey woodwind scoring which so movingly depicts the earth surrounded by swirling darkness). And when has Haydn – or, indeed, any other composer – surpassed the serene, unearthly beauty of the E major introduction to Part III, describing that magical moment of early morning when the sun first touches 'the rosy clouds'? (It is here that the three flutes are used.)

There are, of course, sublime highpoints: the unforgettable exaltation of 'and there was light', a tremendous, overwhelming *fortissimo;* the shining D major brightness of the first rising sun, and the soft sheen of the strings as Uriel describes in hushed tones the first moonlight; the 'Heavens are telling', the chorus, based on Psalm 19, verse 1, that ends the first part, in which we feel that truly Haydn was there 'When the morning stars sang together, and all the sons of God shouted for joy'; Raphael's awesome description of the impenetrable mystery of birth, in which divided violas, cellos and the bottom range of the double basses (a brilliant afterthought – originally this was a *secco!*) underline God's command: 'Be fruitful, grow and multiply!' There are many similar inspirations throughout the work.

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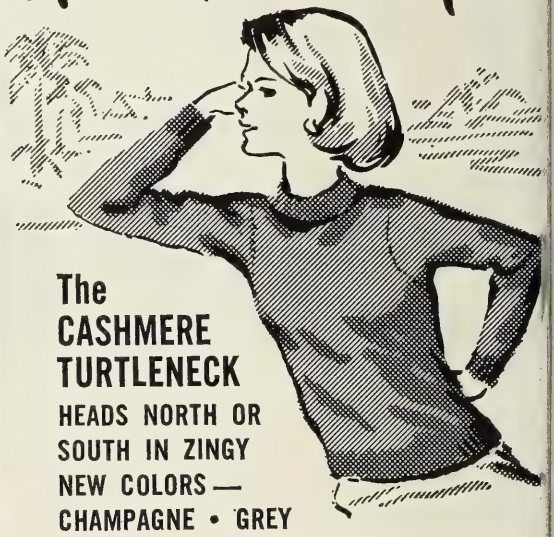
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The descriptions of nature, of birds and beasts, are not without their moments of humor. How the audience must have been delighted with roars of the 'tawny lion' (with *fortissimo* double-bassoon and trombones!), the snarls of the tiger, and the loathsome course of the crawling worm. Some of the arias are so far removed from the *da capo* Italian form that they might more profitably be compared to the early romantic *Lied:* such an aria is Uriel's 'In native worth and honour clad', the joyous affirmation of the brotherhood of man. If the text perhaps reminds us of Mozart's *Magic Flute,* the modulations (such as that of bar 48 onwards, from the dominant of F major to D flat and A flat) look far forward to the enchanted harmonic world of Schubert. But only Haydn could have written the lovely soprano aria 'With verdure clad', a gentle, happy song to the early spring.

Perhaps only a very old and very wise man could have written *The Creation;* and perhaps, too, only a sexagenarian could so poignantly recapture the bliss of the early morning, the magic of the moonlight, or the rapture of a spring day; these things which he knows will soon retreat beyond his grasp. What Carpani, one of three men who collected material for a biography from Haydn, wrote on hearing a Haydn mass one Sunday might well have been said of *The Creation:* 'In 1799', he writes, 'I was confined at Vienna by a fever. The bells announced a mass at a church not far from my rooms: my ennui got the better of my prudence, and I rose and went to console myself with a little music. I inquired as I entered, and found it was the festival of St Ann, and that they were going to perform a mass of Haydn's in B flat major [probably the *Missa Sti. Bernardi von Offida* ('Heiligmesse', 1796)], which I had never before heard. Scarcely had it begun before I felt myself affected. I broke out into a perspiration, my head-ache went away: I left the church with a cheerfulness to which I had long been a stranger, and the fever never returned.'

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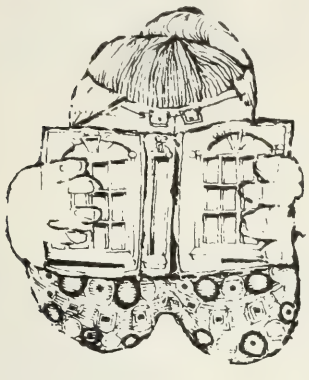
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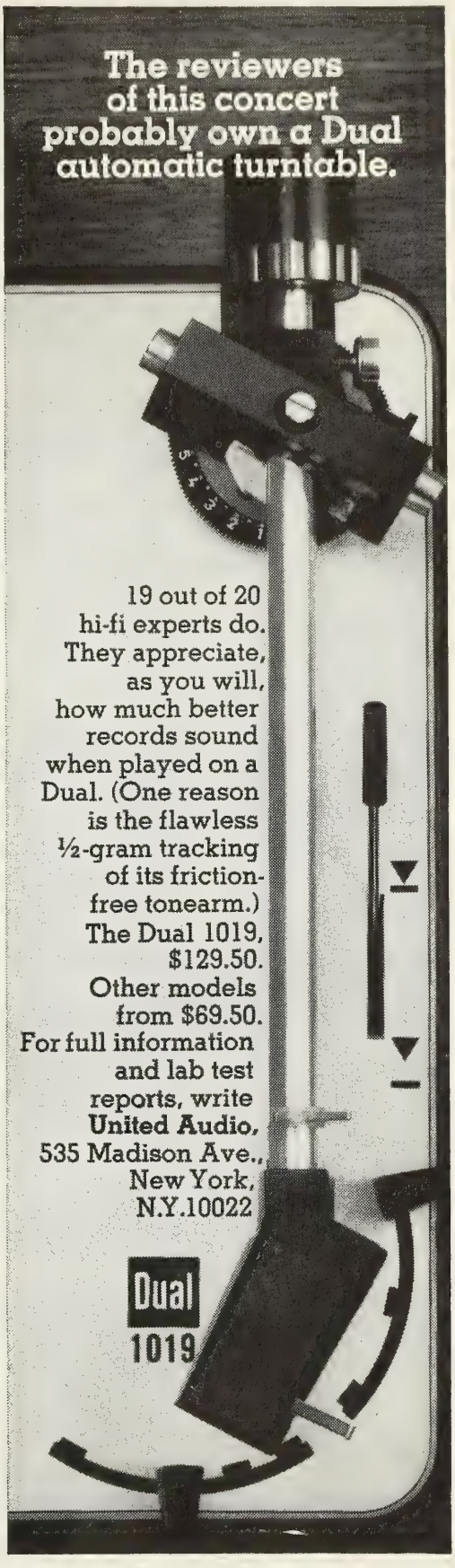
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BEVERLY SILLS was born in New York City. At the age of seven she made two films, and two years later was a regular guest on Major Bowes Capitol Family Hour. Her early career ended at twelve, and she spent the following four years in intensive study. Then she met J. J. Shubert, who arranged for her to tour nationally with the Gilbert and Sullivan Opera Company. Her debut in serious opera was with the Philadelphia Civic Opera Company as Micaela in Carmen. There followed engagements with the Charles Wagner Opera Company, the Utah Festival, the San Francisco Opera and with other companies and orchestras throughout the United States.

A regular member of the New York City Opera for several years, she is now one of the company's leading singers. She last sang with the Boston Symphony Orchestra under Erich Leinsdorf in Haydn's *Creation Mass* and the final scene of *Daphne* by Richard Strauss in Boston, New Brunswick and New York during the spring of 1967. She went later in the year to Austria, where she repeated the Strauss at the Mozarteum in Salzburg, and sang at the Vienna State Opera the role of the Queen of the night in *The Magic Flute,* which she had sung with the Orchestra the previous summer at Tanglewood. Before returning to the United States for the fall season in New York, she sang in Lima, Peru, Lausanne, Switzerland and in Mexico City. Beverly Sills has made many recordings and is today one of the world's most distinguished sopranos.

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JOHN McCOLLUM, who was heard last season with the Orchestra in performances of *L'Enfance du Christ* by Berlioz, has appeared in Symphony Hall many times in the past. He comes from a family of publishers and newspapermen and studied journalism at the University of California. After three years as a naval aviator he became a reporter.

He entered the Atwater Kent Auditions in Los Angeles, won the thousand dollar award, and until his successful New York debut at Town Hall, pursued careers in singing and journalism simultaneously. Since then John McCollum has sung with the major orchestras and with many opera companies in the United States and Canada. He teaches and performs regularly at the Aspen Music Festival and has appeared recently at the festivals at Meadowbrook and Saratoga.



ARA BERBERIAN comes originally from Detroit, Michigan, and sang as a boy soprano in his church choir. He attended Culver Military Academy in Indiana before entering the University of Michigan in Ann Arbor, where he majored in economics. At college his interest in singing grew, though he intended to be a lawyer. But after playing the part of Dr Bartolo in a workshop production of *The Marriage of Figaro* he made his professional debut with the Philadelphia Orchestra at the May Ann Arbor Festival in 1953. During his military service he was in the U. S. Army Chorus, and since that time he has sung leading operatic roles with major companies in New York, San Francisco and across the United States. He is also a distinguished oratorio and lieder singer.

Ara Berberian has sung with the Boston Symphony Orchestra on many occasions in Boston, New York and at Tanglewood. Most recently he sang the part of Rocco at last year's Berkshire Festival in the concert performance of Beethoven's original *Fidelio.*

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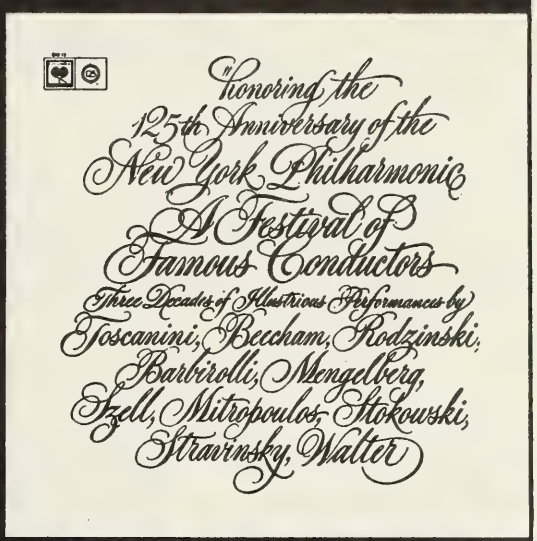
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The smaller New England Conservatory Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs deVaron was awarded the Boston Medal for Distinguished Achievement.

Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA Victor. Most recently the chorus sang in performances of Mahler's Third Symphony under Erich Leinsdorf and the Fourth Symphony of Charles Ives under Gunther Schuller.

Exhibition

The paintings now on view in the gallery are by members of the Boston Watercolor Society. The Society, consisting of approximately 75 members living within 100 miles of Boston, has held an annual exhibition every year since its foundation in 1885. Some of the most prominent members of the group in the past were John Singer Sargent, Childe Hassam and Maurice Prendergast. The exhibition in Symphony Hall will continue until March 12.

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Historic recording by the Boston Symphony Orchestra

RCA Victor releases this month one of the most significant recordings of the decade, the Piano concerto of Elliott Carter, played by Jacob Lateiner and the Boston Symphony Orchestra under Erich Leinsdorf's direction. This is the controversial work which Michael Steinberg described as 'the most dramatic confrontation of solo and orchestra since Beethoven'. The recording was made at the world première at Symphony Hall in January 1967. The Piano concerto is backed with a piece also heard for the first time in Boston last season, 'As quiet as . . .' by Michael Colgrass.





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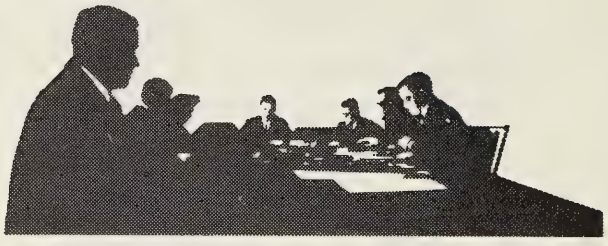
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FUTURE PROGRAMS

Eighteenth Program

Friday afternoon February 23 at 2 o'clock
Saturday evening February 24 at 8.30

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BEETHOVEN	Symphony no. 8 in F major op. 93
GINASTERA	Concerto for piano and orchestra (1961) JOÃO CARLOS MARTINS
STRAUSS	Also sprach Zarathustra op. 30

The brilliant young Brazilian pianist João Carlos Martins will be soloist in Alberto Ginastera's concerto, which will be played for the first time next week by the Boston Symphony Orchestra. Martins played the première of the work in 1961 with the National Symphony Orchestra in Washington; it was commissioned by the Koussevitzky Foundation in the Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitzky. Alan Rich, writing in the World Journal Tribune, described the concerto as 'the most brilliant essay in the genre produced anywhere since the war'.

The concert will end at about 3.55 on Friday
and at about 10.25 on Saturday

Nineteenth Program

Friday afternoon March 8 at 2 o'clock
Saturday evening March 9 at 8.30

SIXTEN EHRLING guest conductor

BERLIOZ	Benvenuto Cellini – Overture
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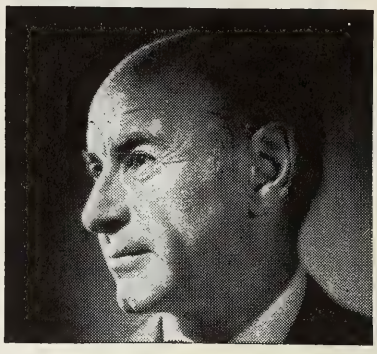
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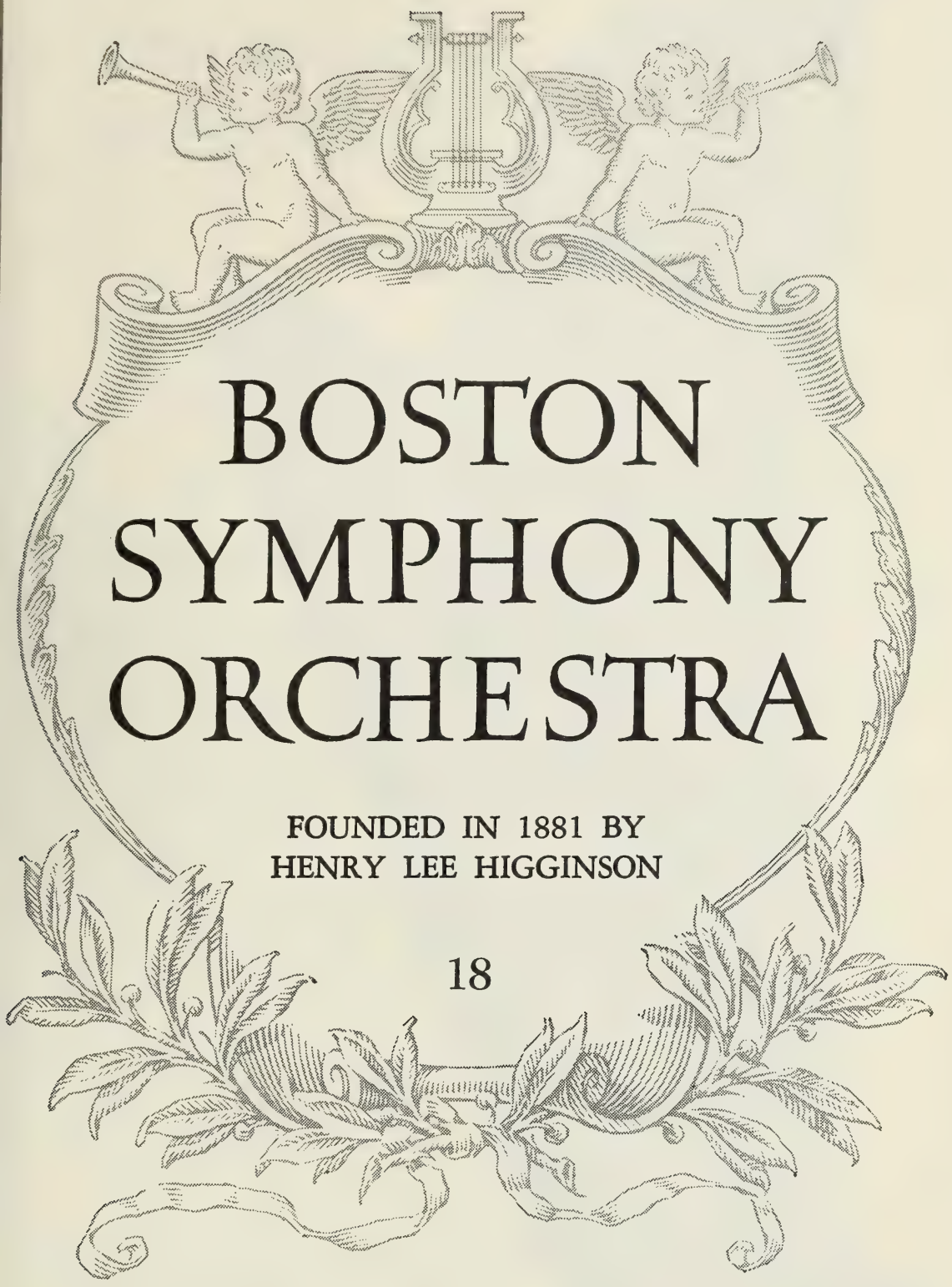


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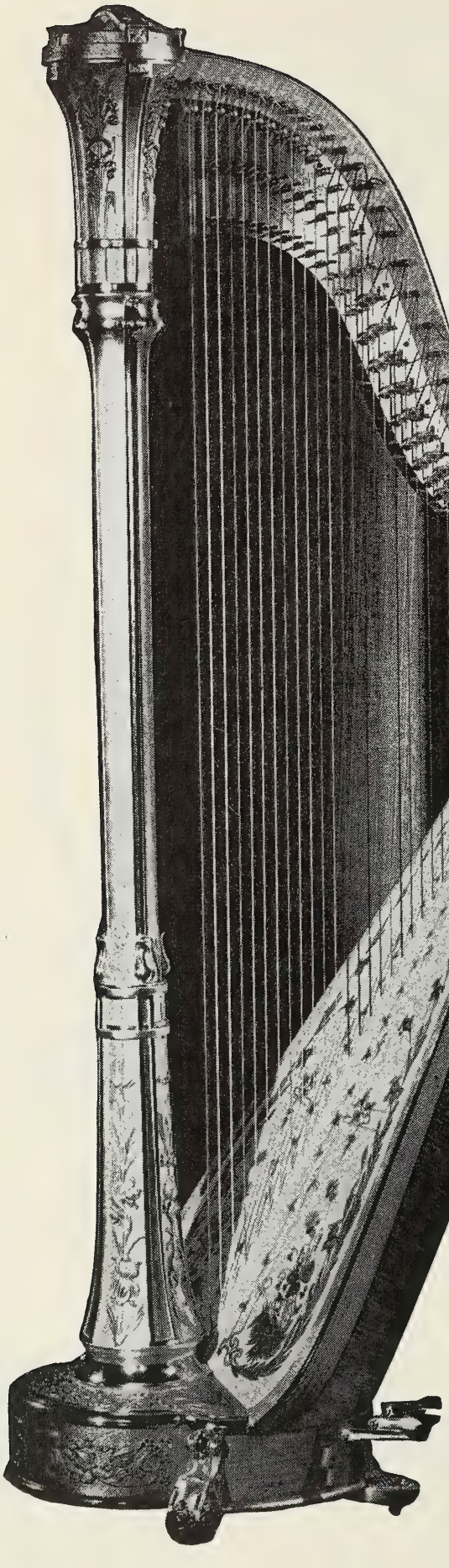


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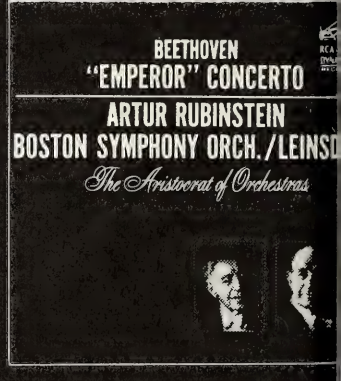


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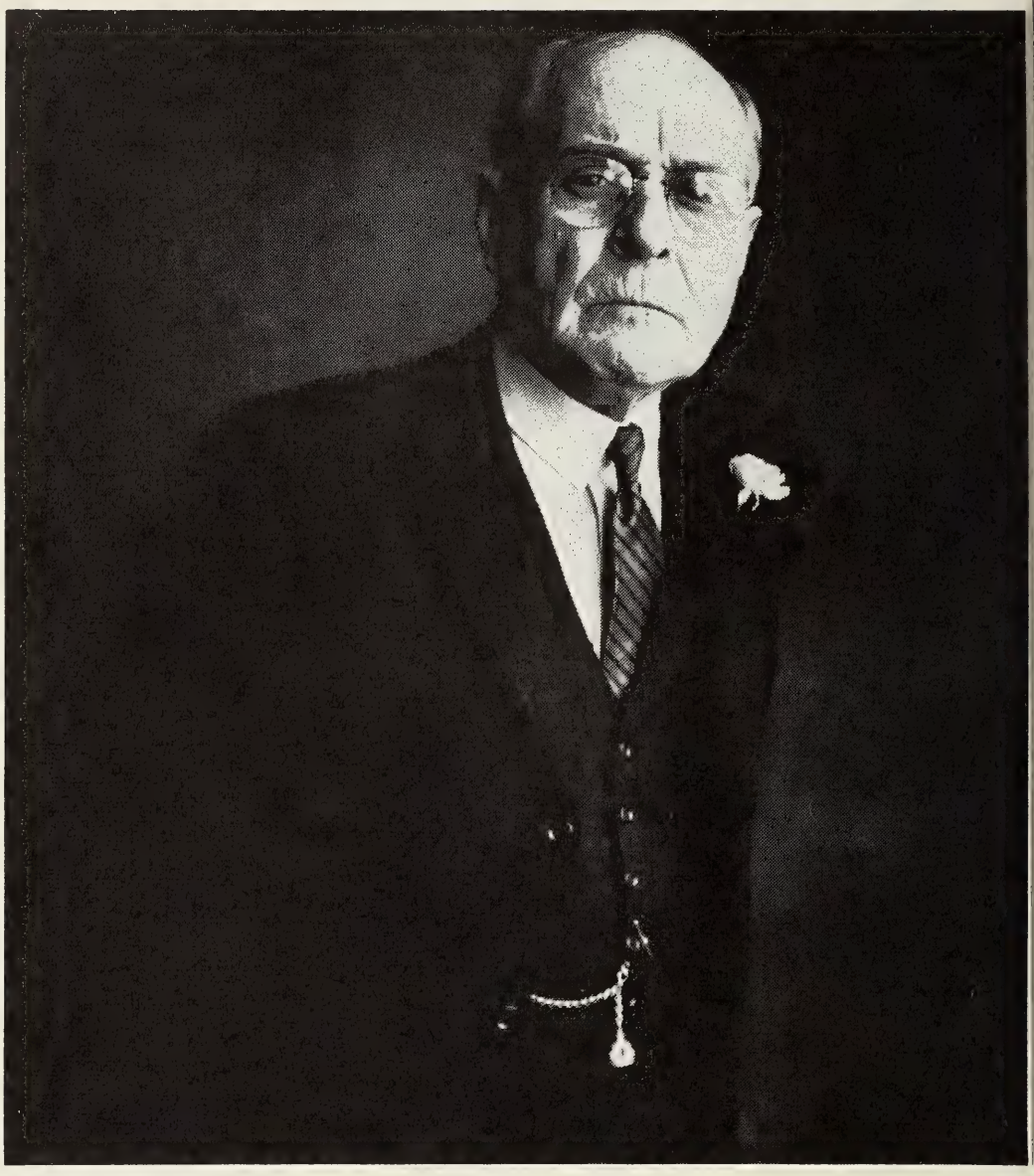
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LUDWIG VAN BEETHOVEN
Symphony no. 8 in F major op. 93
Program note by John N. Burk

Beethoven was born in Bonn in December 1770 (probably the 16th) and died in Vienna on March 26 1827. He completed the Eighth Symphony in 1812; the first performance took place at the Redoutensaal, Vienna, on February 27 1814. The Boston Symphony Orchestra first played the Symphony on February 17 and 18 1882 under George Henschel. Erich Leinsdorf conducted the most recent performances in this series on February 5 and 6 1965.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Beethoven completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth 'the unique sense of power which fires a man when he finds himself fit for a delicate

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task just after he has triumphed in a colossal one'. Wagner thus compared the two works: 'Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child.' Beethoven was never more 'unbuttoned' *(aufgeknöpft)* than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his 'intoxication' of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks — to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-fledged into being. It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming





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florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it 'fell from heaven straight into the brain of its author', and was composed 'all at once' *(tout d'un trait)*. As a matter of fact, Beethoven achieved his deceptive 'spontaneity' in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *'Unsterbliche Geliebte'* is now definitely placed in this summer. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance

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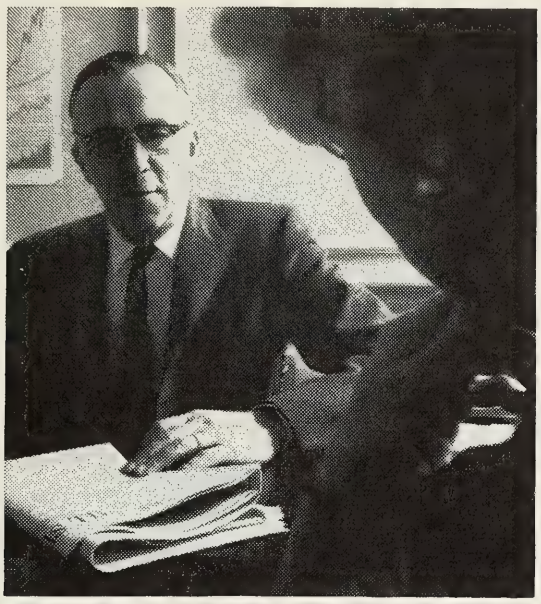
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between his brother Johann and a female by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with 'a delightful view of the Danube, with its busy landing place and the lovely country beyond' to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

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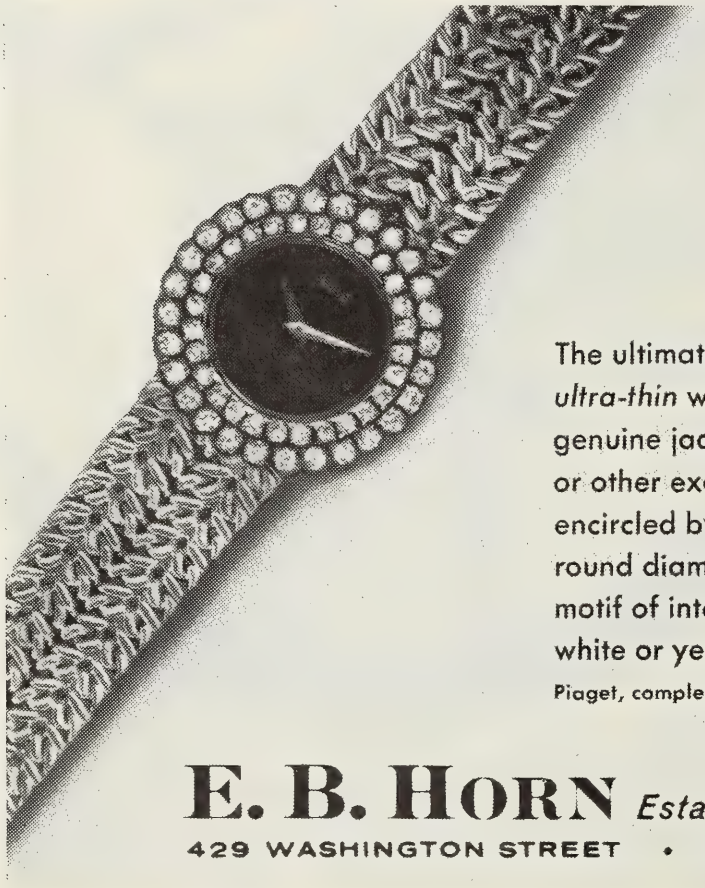
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The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves – a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the originally intended one to exactly twice its length (by the evidence of a drum part used in the first performance).

The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called 'chronometer', the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at any evening party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly – and stops there.



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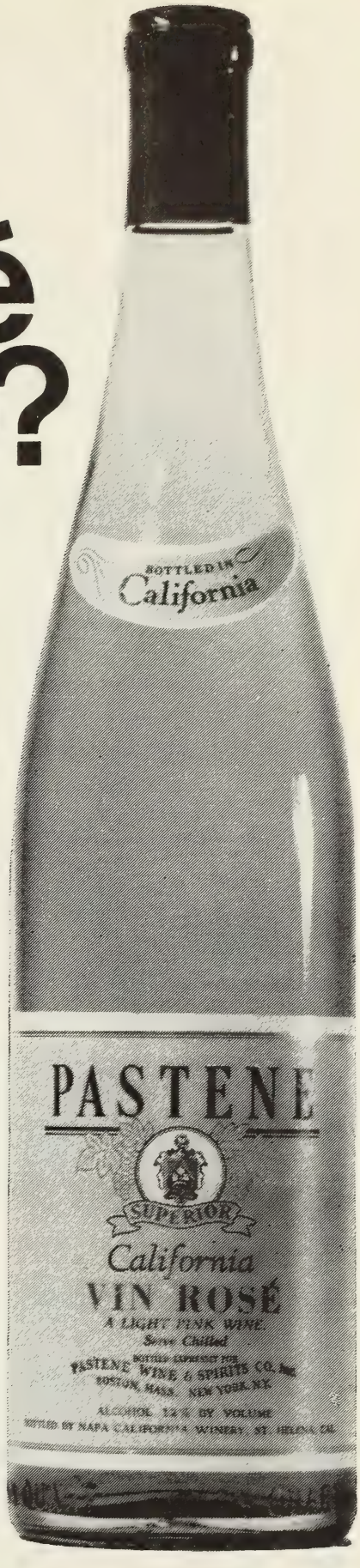
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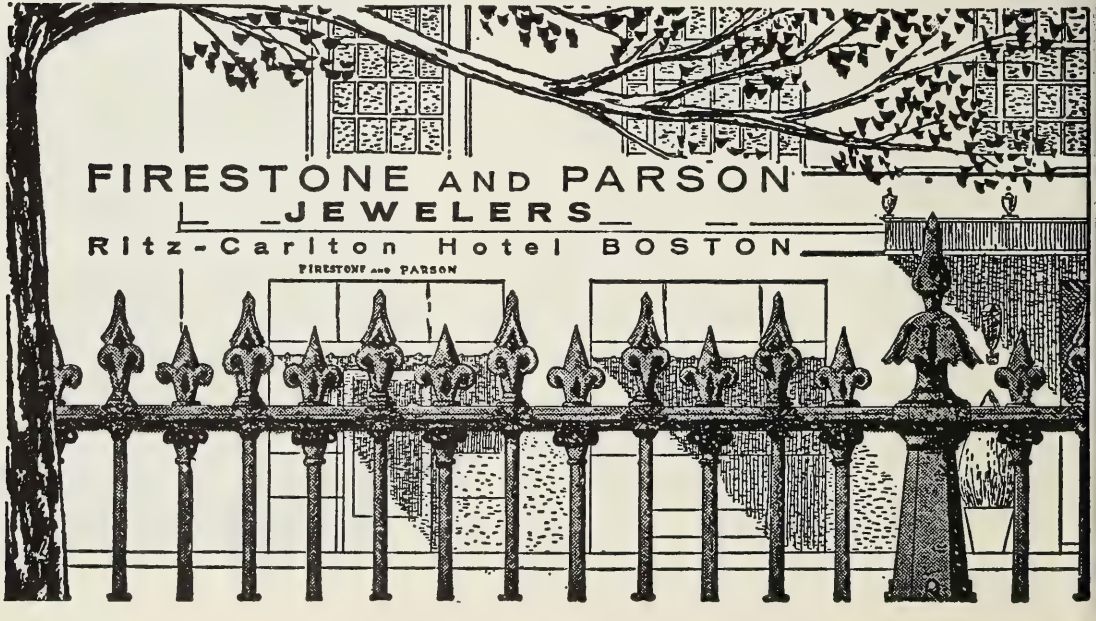


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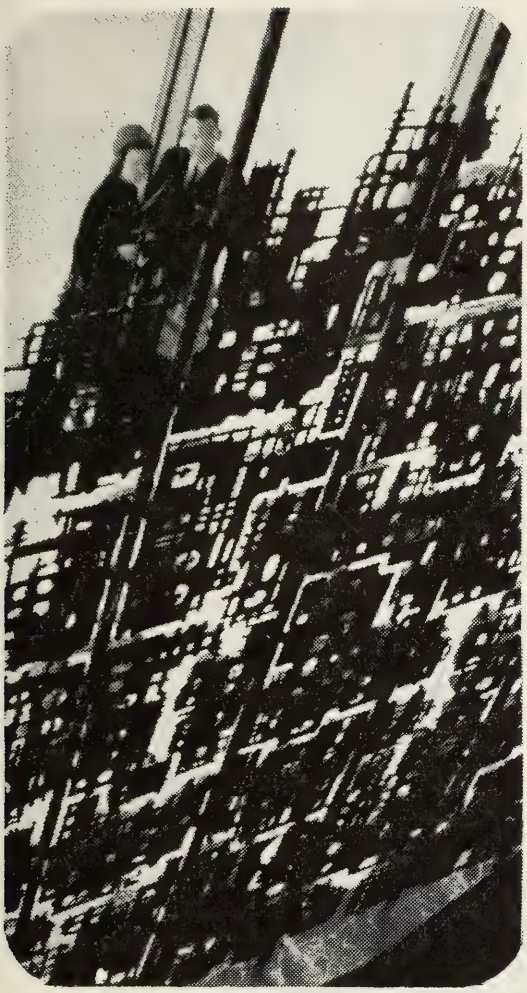
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The tempo di minuetto of the third movement, considerably slower than the scherzo form which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was aesthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the 'terrible C sharp' which so greatly disturbed Sir George Grove, Tovey has this to say, speaking of the coda: 'With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F sharp minor. Can we ever find a way home again? Well, E sharp (or F natural) is the leading note of this new key, and upon E sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . . Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits.'



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ALBERTO GINASTERA
Concerto for piano and orchestra (1961)

Ginastera was born in Buenos Aires on April 11 1916. He composed the Piano concerto in the early months of 1961. The première was given in Washington, D. C. on April 22 of the same year by the National Symphony Orchestra conducted by Howard Mitchell. João Carlos Martins was the soloist.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, clarinet in E flat and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, crotales, triangle, castanets, tambourine, tom tom, cymbals, snare drum, bass drum, tam tam, xylophone, glockenspiel, harp, celesta and strings.

These days it is sadly rare to find a new musical work about which audiences and critics agree. But Ginastera's two operas *Don Rodrigo* and *Bomarzo* have bridged the divide: critics have written enthusiastically about them while audiences in the theatre have cheered. *Don Rodrigo* was produced by the New York City Opera in February 1966; *Bomarzo* by the Washington Opera Company in May 1967. The latter, which was banned in the composer's home country for its display of perverted sexual fantasy on stage, will be given by the New York City Opera later this year. The two operas have confirmed Ginastera's position as one of today's most important composers.

On his father's side Ginastera's family is Spanish, on his mother's Italian. He began music lessons at the age of seven, and five years later entered the Williams Conservatory in Buenos Aires. He was graduated

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in 1938 from the National Conservatory, where he afterwards became principal teacher of composition. Ginastera was awarded a Guggenheim Foundation scholarship in 1941 and took it up at the end of the Second World War, living in the United States during 1945 and 1946. In 1961 he became the head of the Latin American Center for advanced studies in composition and musical research in Buenos Aires, an institution which gives post-graduate training to Latin American composers under the sponsorship of the Rockefeller Foundation. In the last year or two he has been a regular visitor to the United States.

Among Ginastera's early works are a ballet suite *Panambí,* which Erich Kleiber and the NBC Symphony Orchestra introduced to audiences in the United States during the 1945–46 season; *Estancia,* a ballet written for Lincoln Kirstein's Ballet Caravan; and the *Overture to the Creole Faust* (1943). The Piano concerto was written early in 1961; two years later followed the brilliant Violin concerto, which was commissioned as one of the new works for the opening of Philharmonic Hall, and first performed by Ruggiero Ricci and the New York Philharmonic under Leonard Bernstein.

João Carlos Martins was the soloist at the world première in Washington of the Piano concerto, with the National Symphony Orchestra, conducted by Howard Mitchell. Commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Serge and Natalie Koussevitzky, it was first given during the Second Inter-American Music Festival on April 22 1961. It is another piece which has delighted both audiences and critics.

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The composer wrote some notes specially for the recording of his Piano concerto (issued by Desto Records), which are reprinted by kind permission of the recording company:

'Although I am always a little reluctant to write commentaries on my own compositions, I have decided to do it this time in order to say why I feel it is not essential to explain a work of art. I think that such a work must produce a feeling of comprehension, a flow of attraction between public and artist, independent of its structural implications. If this perceptible feeling of understanding and sympathy is not established, then no explanation will help the average public to fathom the inner meaning of the work.

'I remember an occasion on which the great painter, Joaquin Torres García, at an exhibition of his pictures in Buenos Aires, tried to explain one of his paintings to a very stubborn character who wished to understand it. In spite of the explanations of the painter, who patiently gave all details and answered all questions, the man failed to understand the picture in question. Finally, Torres García lost his temper and said, "Look, Sir, if these pictures do not appeal to you in any way, it means that there is nothing in common between you and me", whereupon he turned his back on his interlocutor. A group of us – young artists, painters, writers, and musicians – followed the great master with devotion, learning from his enlightened thought as well as from his wonderful pictures. His words on that occasion were considered by us all as the best lesson he had given us on the aesthetic significance of a work of art. A creator produces his work to be felt and understood by hundreds of people who are attracted by it. That is why I do not agree

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with Oscar Wilde when he says that "All art is quite useless". Art is a necessity and for many people of sensibility it is like a spiritual nourishment. Thus art is first perceived by our senses, it then affects our sentiments and in the end awakens our intelligence. Today too much is written and spoken on the subject of modern art and that is possibly because a great part of this art fails to impress the feelings of the public, since some informalist fashions have disturbed the real sense of art. I mean works which do not have a severe formal organization.

'A work which speaks only to the intelligence of man will never reach his heart. Of course, the feelings of the Twentieth Century man are not impressed in the same way as the feelings of a man of the romantic era, because neither art nor life are the same as they were. But we must not forget people's sentiments which are as eternal as mankind itself. Erich Kleiber told me once during a winter evening while we were walking the streets of Buenos Aires after his rehearsal at Teatro Colón, that a musical composition must come from the artist's heart and then pass through his head. I think this is true, because without sensibility the work of art is only a cold mathematical study, and without intelligence or technique it is only chaos. Thus the perfect formula would be sensitive beauty plus technical skill.

'I think that commentaries are not essential for the general public. Alban Berg in his article entitled *Problems of Opera* says that although *Wozzeck* is severely constructed and every detail has been carefully studied, "the public's attention must be absorbed only by the idea of this opera and by the individual destiny of Wozzeck". But, on the other hand, analyses are very useful for the learned public. Musicologists, critics, composers, performers, and music students are always aware of the basic structure of a work and conscious of its implicit aesthetic, deep significant and mysterious meaning. The analysis of a new work is consequently an invaluable help for all those who wish to discover the secret planning of a work.'

Señor Ginastera goes on to provide a brief analytical study ot the Concerto itself:



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'Although the Concerto is divided in the four traditional movements, the composer has renewed the structure of each movement. The first one, *Cadenza e varianti,* begins with the presentation of a serial chord. Then the piano begins the cadenza, giving a melodic transposition of the same row. On these basic elements is based the whole movement. In the cadenza, piano and orchestra alternate with violent contrasts. The "varianti" are 10 micro-structures in different moods. The first movement ends with a coda which is a kind of amplified variation recalling the cadenza.

'The second movement, *Scherzo allucinante,* is very fast and it is played throughout with the dynamics *pianissimo.* The composer uses a pointillist instrumentation and the arch form in five sections: three central symmetrical sections framed by an introduction and a coda.

'The third movement, *Adagissimo,* is an intense lyrical interlude formed by three sections recalling the ternary form and reaching in the central part a very passionate climax. This movement ends with a dodecaphonic chord played by the whole sub-divided string section until it vanishes. Some notes on the piano emphasize the feeling of distance.

'The fourth and last movement, *Toccata concertata,* with strong rhythms is a real "bravura" piece in which there is a dialogue between piano and orchestra. The form recalls the rondo form on seven sections preceded by an introduction and finishing with a coda.'

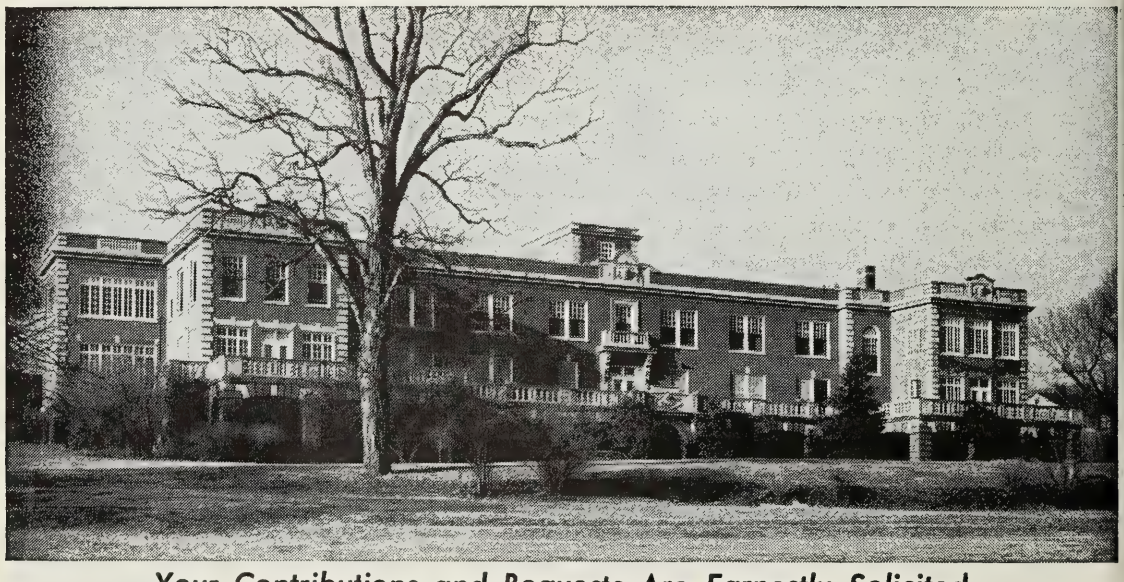
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RICHARD STRAUSS

Also sprach Zarathustra (Thus spake Zarathustra), Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester, op. 30

Program note by John N. Burk

Strauss was born in Munich on June 11 1864 and died in Garmisch-Partenkirchen on September 8 1949. He composed *Thus spake Zarathustra* at Munich between February and August 1896, and himself conducted the first performance at Frankfurt-am-Main on November 27 of the same year. Four days later he conducted it again in Cologne. Arthur Nikisch gave the first Berlin performance on November 30. The first American performance took place in Chicago on February 5 1897 under Theodore Thomas's direction. On October 30 1897 Emil Paur conducted the first performance by the Boston Symphony Orchestra. Most recently Erich Leinsdorf conducted the tone poem in this series on March 20 and 21 1964.

The instrumentation: 3 flutes and 2 piccolos, 3 oboes and english horn, 2 clarinets in B flat, clarinet in E flat and bass clarinet, 3 bassoons and contrabassoon, 6 horns, 4 trumpets, 3 trombones and 2 tubas, timpani, bass drum, cymbals, triangle, glockenspiel, low bell in E, 2 harps, organ and strings.

Friedrich Nietzsche's *Also Sprach Zarathustra,* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as 'dithyrambic and psalmodic' – certainly with more understanding than those early opponents of program music who reproached Strauss with having set philosophy to music. Strauss's statement on the occasion of the first performance of the work at Frankfurt-am-Main might still have been considered a large order: 'I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman.'

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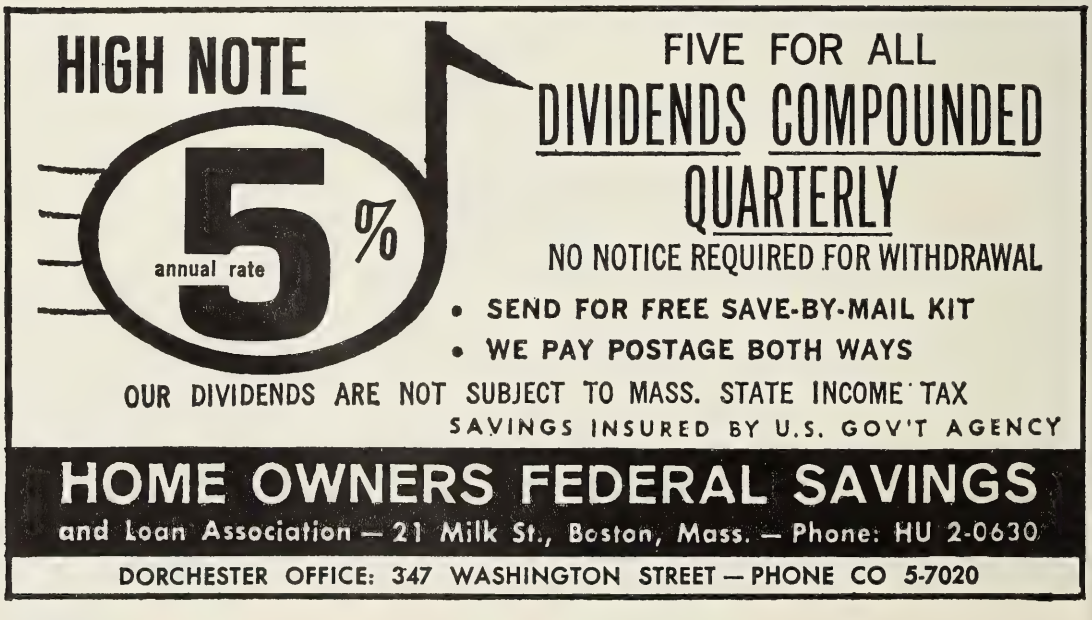
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It can be said that Strauss's musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. *Tod und Verklärung* and *Ein Heldenleben* were compounded on this plan no less than *Also sprach Zarathustra.* The Zarathustra of Strauss, like the sage of Nietzsche, has tasted life lustily, full-bloodedly, searching. His aims are high; he embraces those quests which man has set as his goal — creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the 'human race,' but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian prophet who is supposed to have lived about the seventh century BC. Beyond this, the two philosophers seem to have few points in common. The German one wrote of the real Zoroaster: 'He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself — through truthfulness, the overcoming of the moralist through his opposite — through *me:* that is what the name Zarathustra means in my mouth.'

The opening paragraph which contains Zarathustra's introductory speech is printed opposite the title-page of Strauss's score:

'Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: "Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave.





BY GORDON N. CONVERSE, CHIEF PHOTOGRAPHER, CHRISTIAN SCIENCE MONITOR, BOSTON, MASSACHUSETTS

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Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man." — Thus Zarathustra's going down began.'

In the introduction we behold the majesty of a mountain sunrise.

The tone poem opens upon a low-pedal on C; trumpets announce the basic motive, a rising C-G-C, which leads to impressive chords and finally to a mighty chord in C major by the entire orchestra, swelled by the organ. The music which follows, after a dramatic pause, is entitled *'Von den Hinterweltlern'* (Of the back world dwellers). The reference is religious, for the horns give out a fragment of Gregorian chant, over which the composer has inscribed *'Credo in unum Deum.'* This ushers in a full-voiced music *'Mässig langsam mit Andacht'*. The organ joins the orchestra, which swells with the divided strings into a luxuriant sonority. The ardent tones of Strauss seem almost to belie the philosopher's words of contempt for the believers:

Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one.

Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren?

I surpassed myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.

Under the heading *'Von der grossen Sehnsucht'* (Of the great yearning) the organ intones a *'Magnificat'* (the syllables again inscribed) while the melody becomes still more impassioned, accentuated by upward rushing string passages:

O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands!

And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob.

Thou likest better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing,* O my soul! Behold, I myself smile who foretell such things unto me.

O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing,* lo, that was the last thing I had!

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'Von den Freuden und Leidenschaften' (Of joys and passions). There is a declamatory passage *(Leidenschaftlich)* characterized by a chromatic descending figure:

Once hadst thou passions, and called them evil. But now hast thou only thy virtues: they grew out of thy passions.

Thou implantedst thy highest aim into the heart of those passions; then became they thy virtues and joys.

And though thou wert of the race of the hot-tempered, or of the voluptuous, or of the fanatical or the vindictive;

All thy passions in the end became virtues, and all thy devils angels. . . .

Lo! how each of thy virtues is covetous of the highest place; it wanteth thy whole spirit to be its herald, it wanteth thy whole power, in wrath, hatred, and love. . . .

Man is something that hath to be surpassed: and therefore shalt thou love thy virtues — for thou wilt succumb by them. . . .

The music broadens and subsides to a quieter but still emotional *'Grablied'* (Grave song). The melody for the oboe derives from what has gone before:

Yonder is the island of graves, the silent isle; yonder also are the graves of my youth.

Thither will I carry an evergreen wreath of life. . . .

Resolving thus in my heart, did I sail o'er the sea. . . .

Oh, ye sights and scenes of my youth! Oh, all ye gleams of love, ye divine fleeting gleams! How could ye perish so soon for me! I think of you to-day as my dead ones. . . .

Still am I the richest and most to be envied — I, the lonesomest one! For I *have possessed* you, and ye possess me still. Tell me: to whom hath there ever fallen such rosy apples from the trees as have fallen unto me?

Still am I your love's heir and heritage, blooming to your memory with many-hued, wild-growing virtues, O ye dearest ones! . . .

Yea, something invulnerable, unburiable is with me, something that would rend rocks asunder: it is called *my Will.* Silently doth it proceed, and unchanged throughout the years. . . .

In thee still liveth also the unrealisedness of my youth; and as life and youth sittest thou here hopeful on the yellow ruins of graves.

Yea, thou art still for me the demolisher of all graves: Hail to thee, my Will! And only where there are graves are there resurrections.

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MUSIC

Now we come to a slow section labeled *'Von der Wissenschaft'* (Of science). There is a fugato in the low strings, the subject opening with the elementary rising C-G-C remembered from the trumpet in the Introduction, but in this subject shifting chromatically to include all twelve tones of the scale. The intellect, having thrust in an arbitrary voice, soon rises to the fiery, melodic freedom which pervades the whole score:

Your people would ye justify in their reverence: that called ye 'Will to Truth', ye famous wise ones! . . .

Stiff-necked and artful, like the ass, have ye always been, as the advocates of the people. . . .

In all respects, however, ye make too familiar with the spirit; and out of wisdom have ye often made an alms-house and a hospital for bad poets.

Ye are not eagles: thus have ye never experienced the happiness of the alarm of the spirit. And he who is not a bird should not camp above abysses.

Ye seem to me lukewarm ones: but coldly floweth all deep knowledge. Ice-cold are the innermost wells of the spirit: a refreshment to hot hands and handlers.

Respectable do ye there stand, and stiff, and with straight backs, ye famous wise ones! — no strong wind or will impelleth you.

Have ye ne'er seen a sail crossing the sea, rounded and inflated, and trembling with the violence of the wind?

Like the sail trembling with the violence of the spirit, doth my wisdom cross the sea — my wild wisdom!

But ye servants of the people, ye famous wise ones — how *could* ye go with me! . . .

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The section entitled *'Der Genesende'* (The convalescent) is a further development of the fugued subject.

Zarathustra fell down as one dead, and remained long as one dead. When however he again came to himself, then was he pale and trembling, and remained lying; and for long he would neither eat nor drink. This condition continued for seven days; his animals, however, did not leave him day nor night, except that the eagle flew forth to fetch food. And what it fetched and foraged, it laid on Zarathustra's couch; so that Zarathustra at last lay among yellow and red berries, grapes, rosy apples, sweet-smelling herbage, and pine-cones. . . .

At last, after seven days, Zarathustra raised himself upon his couch, took a rosy apple in his hand, smelt it and found its smell pleasant. Then did his animals think the time had come to speak unto him. . . .

'And if thou wouldst now die, O Zarathustra, behold, we know also how thou wouldst then speak to thyself: — but thine animals beseech thee not to die yet!

"Now do I die and disappear," wouldst thou say, "and in a moment I am nothing. Souls are as mortal as bodies.

"But the plexus of causes returneth in which I am inter-twined — it will again create me! I myself pertain to the causes of the eternal return.

"I come again with this sun, with this earth, with this eagle, with this serpent — *not* to a new life, or a better life, or a similar life:

"I come again eternally to this identical and selfsame life, in its greatest and its smallest, to teach again the eternal return of all things —

"— To speak again the word of the great noontide of earth and man, to announce again to man the Superman. . . ." '

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There is a climax with a long-held C major chord for the full orchestra with organ, and after an impressive silence the music makes another breath-taking ascent, then becomes poised upon an eery figure in the high flutes incessantly repeated. This leads to the rhythm, lilting but still unearthly, of the '*Tanzlied*' (The dance song).

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls!

'I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?

'He who is not afraid of my darkness findeth banks full of roses under my cypresses.

'And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'

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'Nachtwandlerlied' (The song of the night wanderer).

Ye higher men, what think ye? Am I a soothsayer? Or a dreamer? Or a drunkard? Or a dream-reader? Or a midnight-bell?

Or a drop of dew? Or a fume and fragrance of eternity? Hear ye it not? Smell ye it not? Just now hath my world become perfect, midnight is also mid-day, —

Pain is also a joy, curse is also a blessing, night is also a sun, — go away! or ye will learn that a sage is also a fool.

Said ye ever Yea to one joy? O my friends, then said ye Yea also unto *all* woe. All things are enlinked, enlaced and enamoured, —

Wanted ye ever once to come twice; said ye ever: 'Thou pleasest me, happiness! Instant! Moment!' then wanted ye *all* to come back again!

All anew, all eternal, all enlinked, enlaced and enamoured, Oh, then did ye *love* the world. —

Ye eternal ones, ye love it eternally and for all time: and also unto woe do ye say: Hence! Go! but come back! *For joys all want — eternity!*

A bell struck loudly and repeated twelve times in all, gradually dying away, shortly brings the end of the Poem. The other-worldly atmosphere is retained to the last. The Poem ends *pianissimo* upon high thirds for the woodwinds and strings in B major against a mysterious C major in the basses.

The translations are by Dr Tille and Thomas Common.

WGBH-FM *goes*

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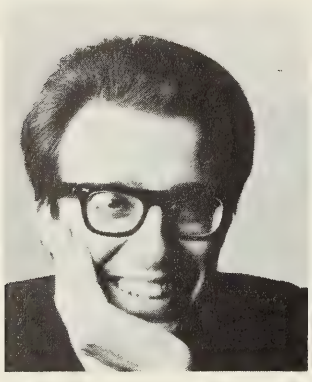
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How come all the music-lovers are reading The Globe these days?

Critic Michael Steinberg, maybe?



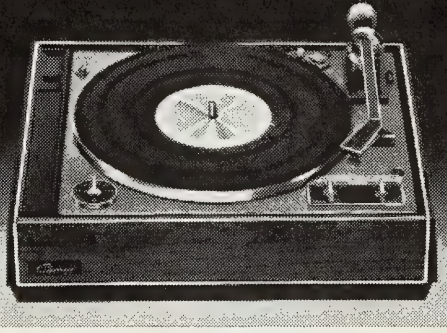
The soloist



JOÃO CARLOS MARTINS was still only twenty years old when he played the première of Ginastera's Piano concerto. Now, seven years later, he has confirmed his reputation as one of the most exciting pianists of his generation. Born in São Paulo, Brazil, he was only eleven when Alfred Cortot heard his playing and predicted that he would become one of the world's great pianists. At eighteen he gave his first public performance of the forty-eight Preludes and Fugues of *The Well-Tempered Clavier,* which he repeated at his first recital in the United States in 1961. Since that time he has appeared with many of the major orchestras in the United States, and is a popular recitalist. João Carlos Martins makes his debut with the Boston Symphony Orchestra at these concerts.

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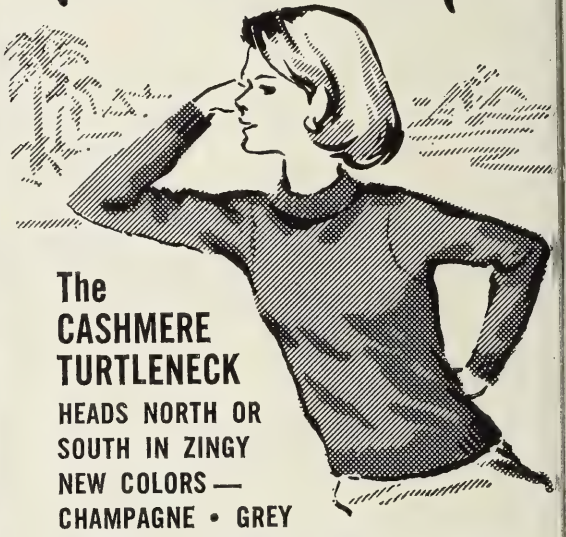
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The members of the orchestra



WILLIAM MARSHALL was born in Shreveport, Louisiana. He came from a musical family, started his studies early, and by the age of twelve was a member of the Shreveport Symphony. As well as the violin he played piano, xylophone, flute and piccolo. After a successful high school career, he went to Northwestern University, joined the enlisted reserve and was taken into active duty very soon. He joined the Third Infantry Division and was awarded the Purple Heart at the Anzio Beachhead in Italy. After the war he returned to Northwestern, and received his Bachelor's degree in 1948. He then came to Boston University and took his Master's degree. His violin teachers were Victor Charbulak and Richard Burgin.

His professional career began as Instructor in music at the University of New Hampshire. He was for two years a members of the Grant Park Symphony in Chicago, and then joined the National Symphony. William Marshall was appointed to the Boston Symphony Orchestra in 1952, and in 1965 became assistant principal second violin. Since that time he has given solo and chamber performances in schools and at the Gardner Museum, and has played solos with the Pops and Esplanade Orchestras. He is also a member of the Stockbridge String Quartet.

William Marshall has six children, five boys and a girl, and is active in Christian work in his church and in private.

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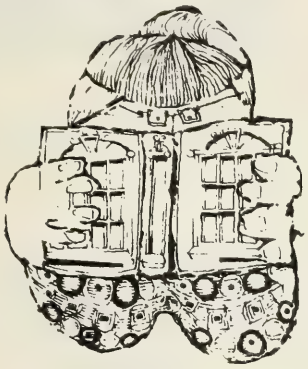
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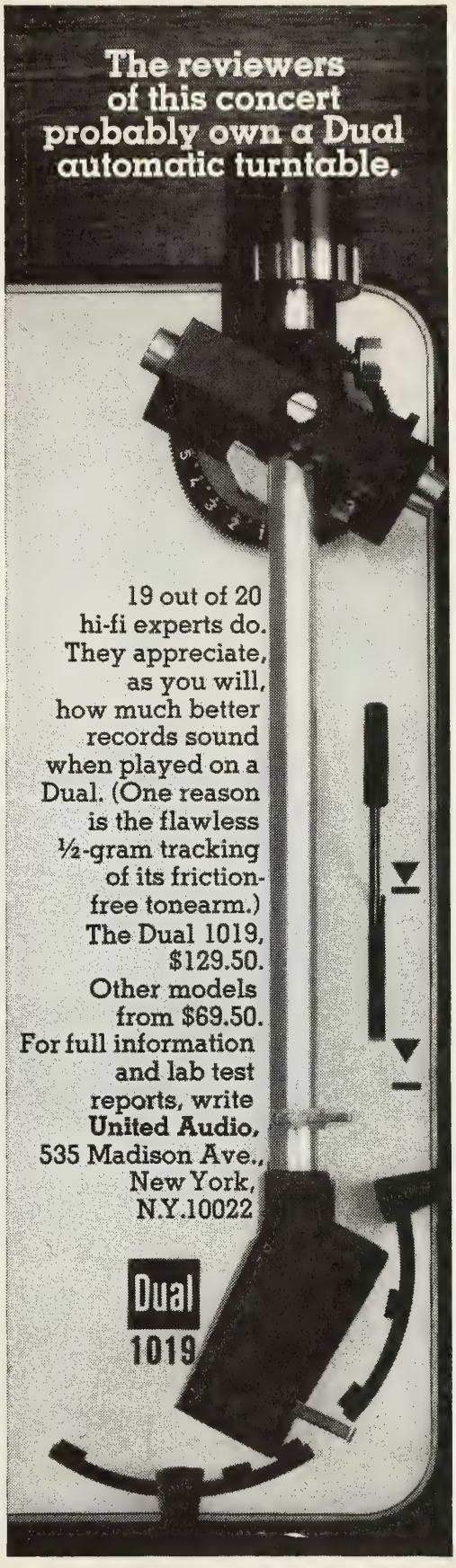
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MISCHA NIELAND, a Philadelphian, started his musical career as a violinist. In his teens he won the Philadelphia Musical Scholarship Award to Interlocken, and a few years later became a cello student of Stephen Déak at the Curtis Institute.

He married a singer of the Philadelphia Grand Opera Company, then moved to Baltimore to study cello with Diran Alexanian of the Peabody Institute, later becoming Alexanian's assistant. He joined the National Symphony Orchestra in Washington and became its assistant principal cellist. He was also a member of the Pro Musica Quartette and was active in Washington playing chamber music and teaching.

Since becoming a member of the Boston Symphony Orchestra in 1943, Mischa Nieland, who is the cellist of the Stockbridge String Quartet, has played many chamber music concerts and is a well known teacher. His son Michael is a physician at the National Institutes of Health and a violinist. The Nielands live in Chestnut Hill. In his leisure time Mischa Nieland is a wood carver and collects rare books on string instruments.



NOAH BIELSKI was born some years ago on New Year's Day. His father bought him a violin when he was six years old, and he was so fascinated to discover how the sound emerged from his instrument that he inserted a knife inside. Despite violent discouragement, his curiosity got the better of him two years later, and he used a knife on a second instrument. Study became more serious, and he gave solo recitals in Carnegie Hall at the ages of thirteen and fourteen. He then went to the Curtis Institute, where he studied for six years with Efrem Zimbalist, and during that time played many concerts and made a solo appearance with the Philadelphia Orchestra.

Joining the U. S. Air Force, he was drafted to an Air Force show in Broadway as concertmaster of the Orchestra. After the war he became a member of the CBS Orchestra and ten years later joined the second violin section of the Boston Symphony Orchestra. He celebrated his transfer to the first violins in 1961 by playing the Paganini D major concerto with the Orchestra.

Noah Bielski has two children: Michael is at the University of Illinois, majoring in musical composition; and Nancy, formerly a student of the Cambridge School of Ballet, is now spending a year at the Royal Ballet Academy in London, England.

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Council of Friends

The third of the series of the Council of Friends Luncheons at Horticultural Hall will be held Friday March 8th. Since this series of four luncheons was oversubscribed, it would be greatly appreciated if any subscriber who cannot use her ticket would call Symphony Hall CO 6-1492 and tell Miss Ann Reynolds. In this way it will be possible to resell these tickets and accommodate those who call in to request a single luncheon reservation.

Recordings of this week's program

There is one recording available of Ginastera's Piano concerto: Hilde Somer is soloist with the Vienna Philharmonia conducted by Ernst Märzendorfer on the Desto label.

There are many versions of Beethoven's Symphony no. 8 from which to choose. Of previous conductors of the Boston Symphony, Pierre Monteux made a recording for RCA Victor with the Vienna Philharmonic. Erich Leinsdorf and the Orchestra will shortly record the Eighth Symphony for RCA Victor; it will be coupled with Symphony no. 1.

Karl Böhm, Herbert von Karajan, Lorin Maazel, Eugene Ormandy and Fritz Reiner have all made records of *Also sprach Zarathustra.* Many critics have preferred the earlier of Reiner's recordings with the Chicago Symphony which is on the Victrola label. Despite its age this record is still considered one of the landmarks in the history of recording.

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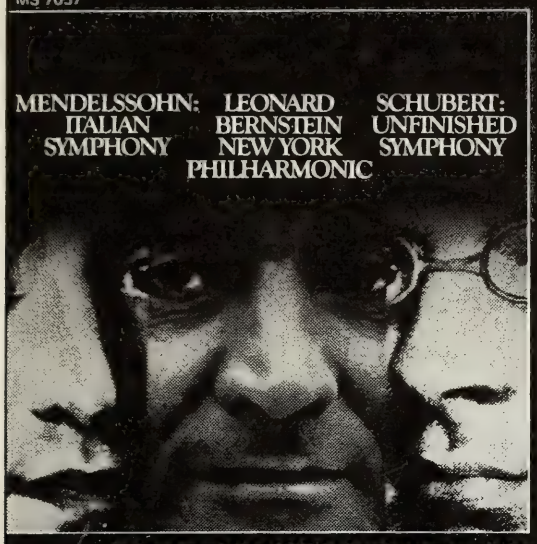
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Subscription Renewals

During recent months the Orchestra has been converting its subscription information and mailing lists to an automated system – a method instituted after studies had indicated that these matters could be handled in this way with greater efficiency and at reduced cost to the Orchestra.

Mailing of the renewal notices for the 1968-69 season will start shortly after March 1. They will be of slightly different form. Until the new system has had a thorough 'shake-down', all subscription information on the renewal card will be carefully checked by the Subscription Office prior to the spring mailing.

We expect this new system to be an improvement, and will bend every effort to assure each subscriber that his wishes are observed. But it is possible that some errors will occur. Should any problems arise, the Subscription Office will be glad to be of assistance. We appreciate your cooperation.

Exhibition

The paintings now on view in the gallery are by members of the Boston Watercolor Society. The Society, consisting of approximately 75 members living within 100 miles of Boston, has held an annual exhibition every year since its foundation in 1885. Some of the most prominent members of the group in the past were John Singer Sargent, Childe Hassam and Maurice Prendergast. The exhibition in Symphony Hall will continue until March 12.



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Piano Concerto no. 5 (Rubinstein)	LM/LSC 2733
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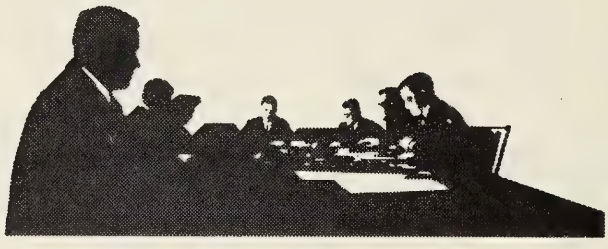
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The next concert in this series will be at Jordan Hall on Monday March 4 at 8.30 p.m. The Boston Trio will perform Beethoven's Trio op. 11, Ravel's A minor Trio and Dvořák's *Dumka Trio*. Why not join the many music lovers who have discovered the pleasure of hearing superb chamber music superbly performed by some of the world's finest virtuoso players?

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FUTURE PROGRAMS

Nineteenth Program

Friday afternoon March 8 at 2 o'clock
Saturday evening March 9 at 8.30

SIXTEN EHRLING guest conductor

BERLIOZ	Benvenuto Cellini – Overture
NIELSEN	Symphony no. 5
CRESTON	Cthonic Ode
RESPIGHI	Feste Romane

Next week the Orchestra leaves for the fourth tour of the season. Erich Leinsdorf will conduct two concerts in Washington, two in Philharmonic Hall and one in Carnegie Hall. His soloists will be Grant Johannesen, João Carlos Martins, Beverly Sills, John McCollum and Ara Berberian. The New England Conservatory Chorus will join the Orchestra in a performance of Haydn's oratorio *The Creation* in Carnegie Hall.

The next concerts in this series will be on March 8 and 9, when the guest conductor will be Sixten Ehrling, Music Director and Conductor of the Detroit Symphony Orchestra. It will be Mr Ehrling's first appearance with the Orchestra in Symphony Hall, though he conducted a concert during the Berkshire Festival of 1966. He directed the première of Paul Creston's *Cthonic Ode* with his own orchestra in Detroit on April 6 1967.

Nielsen's Fifth Symphony, considered by many people his finest, was composed in 1922. It was last performed by the Boston Symphony Orchestra under Charles Munch in 1953.

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

Twentieth Program

Friday afternoon March 15 at 2 o'clock
Saturday evening March 16 at 8.30

ERICH LEINSDORF conductor

MOZART	Symphony no. 38 in D major K. 504 'The Prague'
MENDELSSOHN	Capriccio brillante for piano and orchestra op. 22
LEES	Piano concerto no. 2 GARY GRAFFMAN
PROKOFIEV	Symphony no. 2 op. 40 (1924)

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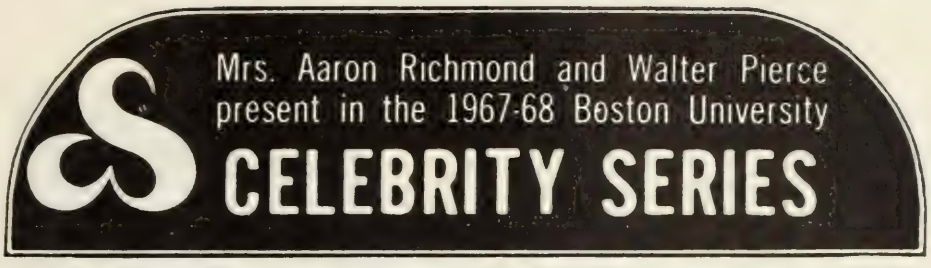
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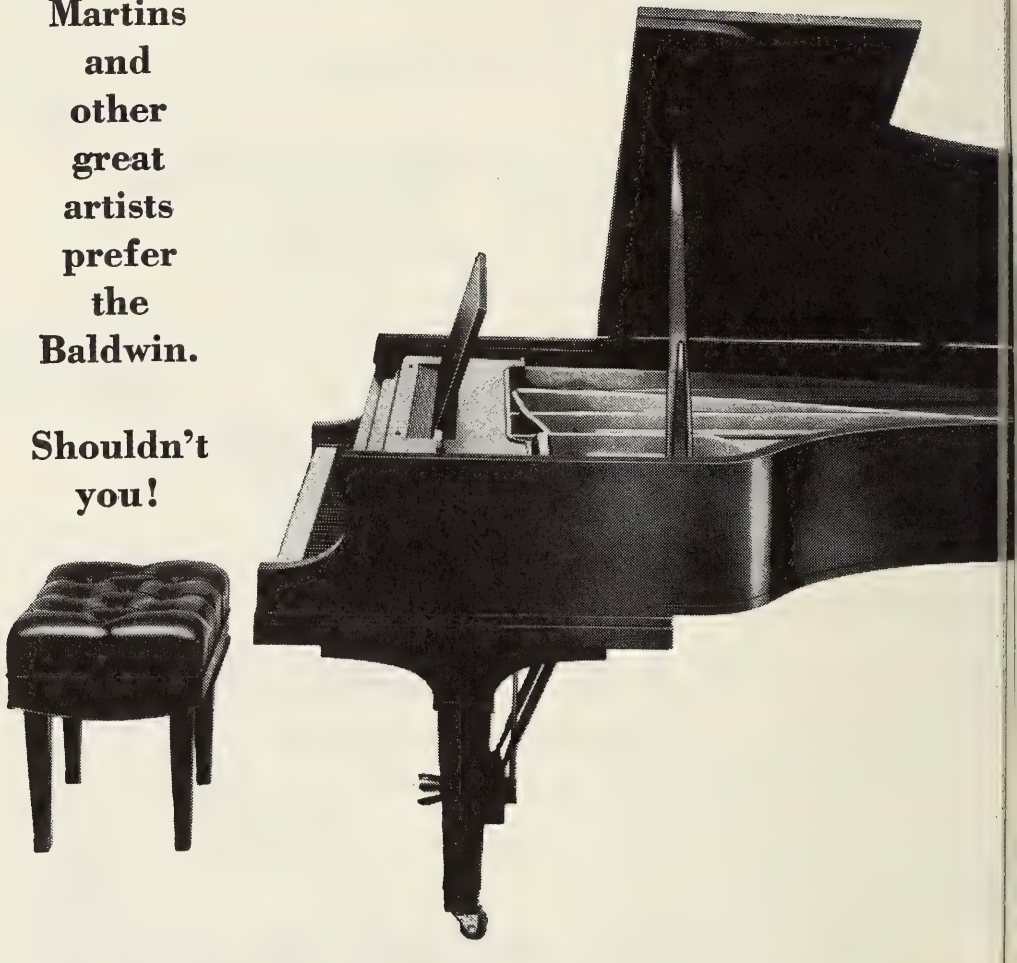
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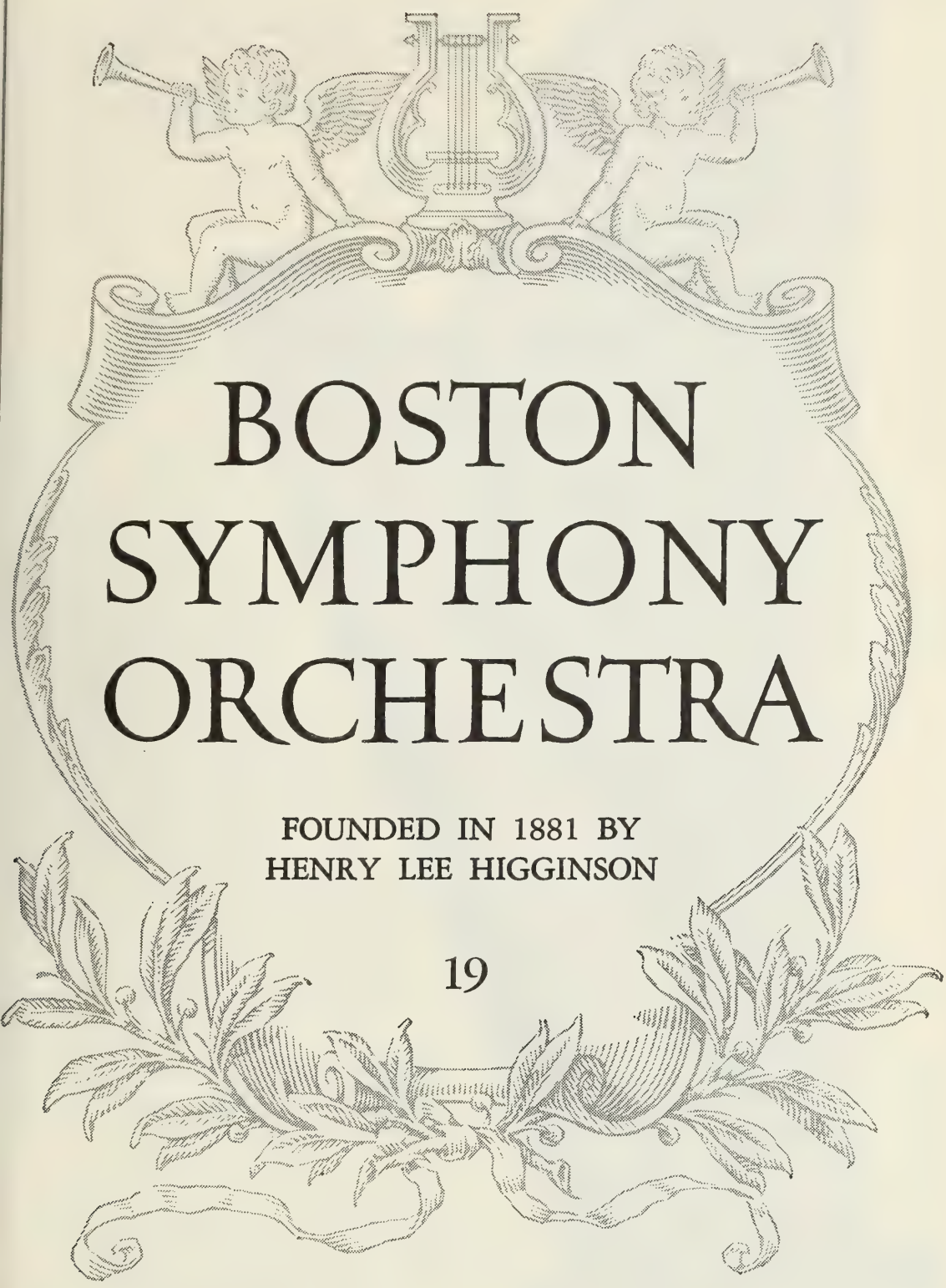


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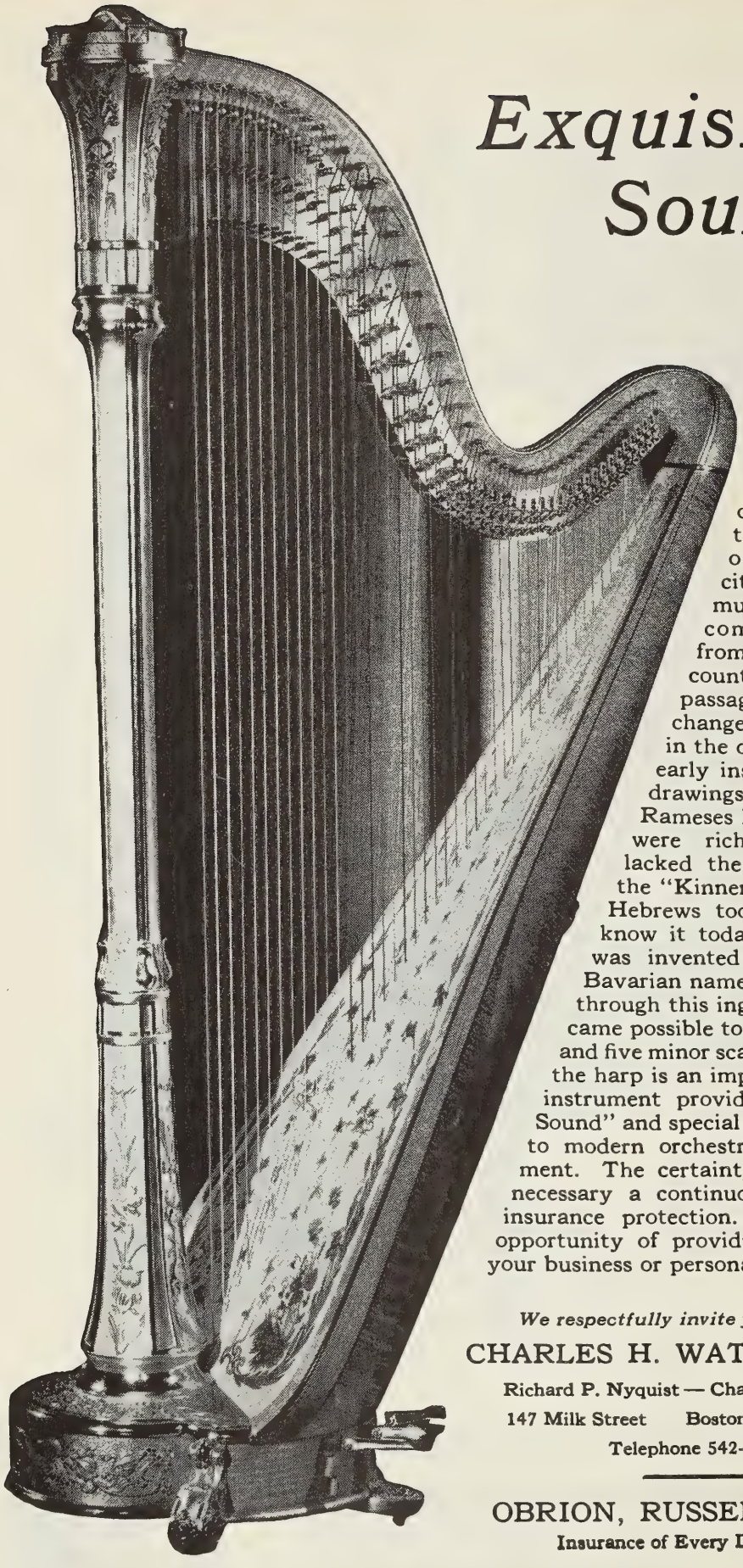


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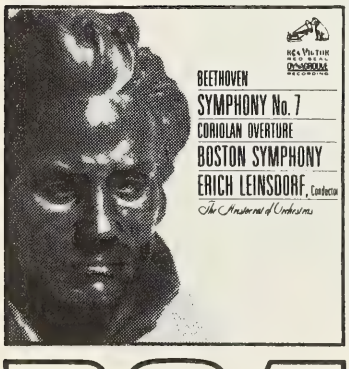
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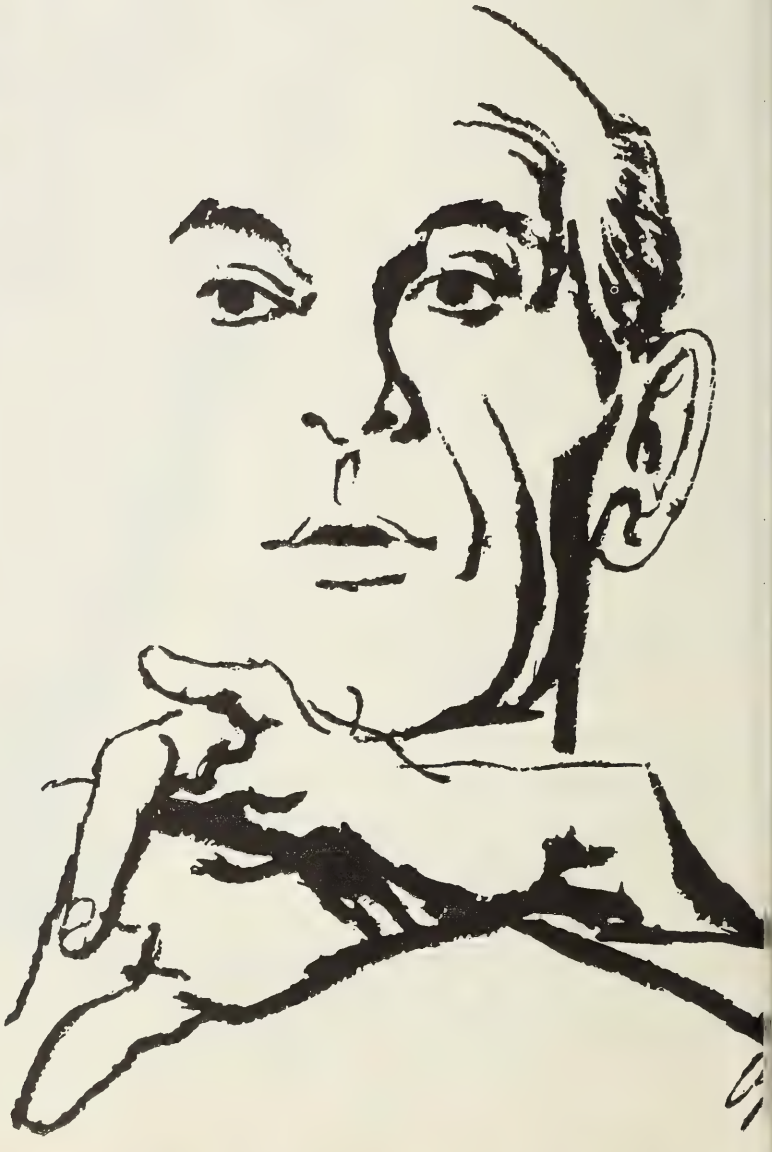








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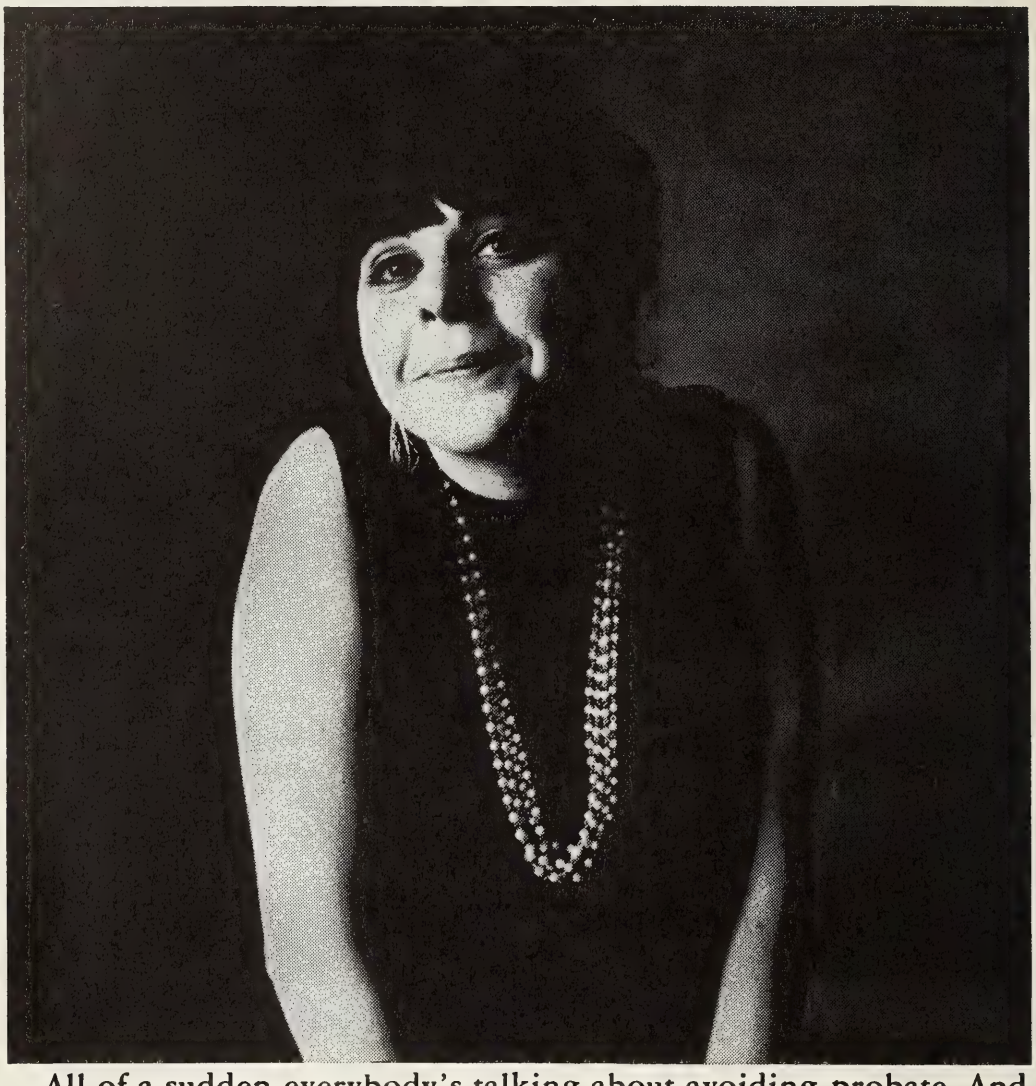
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NIELSEN Symphony no. 5 op. 50
Tempo giusto – adagio non troppo
Allegro – presto – andante un poco tranquillo – allegro

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HECTOR BERLIOZ

Benvenuto Cellini – Overture op. 23

Program note by John N. Burk

Berlioz was born at la Côte-Saint-André on December 11 1803 and died in Paris on March 8 1869. The opera *Benvenuto Cellini* was first performed at the Opéra in Paris on September 10 1838. The Boston Symphony Orchestra last played the Overture in this series on February 12 and 13 1965, under the direction of Charles Munch. There is a recording of the Overture by RCA Victor, with Charles Munch conducting the Orchestra.

The instrumentation of the Overture: 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 4 trumpets, 2 cornets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle and strings.

The opera *Benvenuto Cellini* was the fulfillment of a special ambition of Berlioz. To him a pronounced success at the *Opéra* in Paris was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the *Conservatoire,* while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. For this reason Berlioz had to go on earning his living as a feuilletonist, violently disliking the routine which kept him from his creative thoughts.

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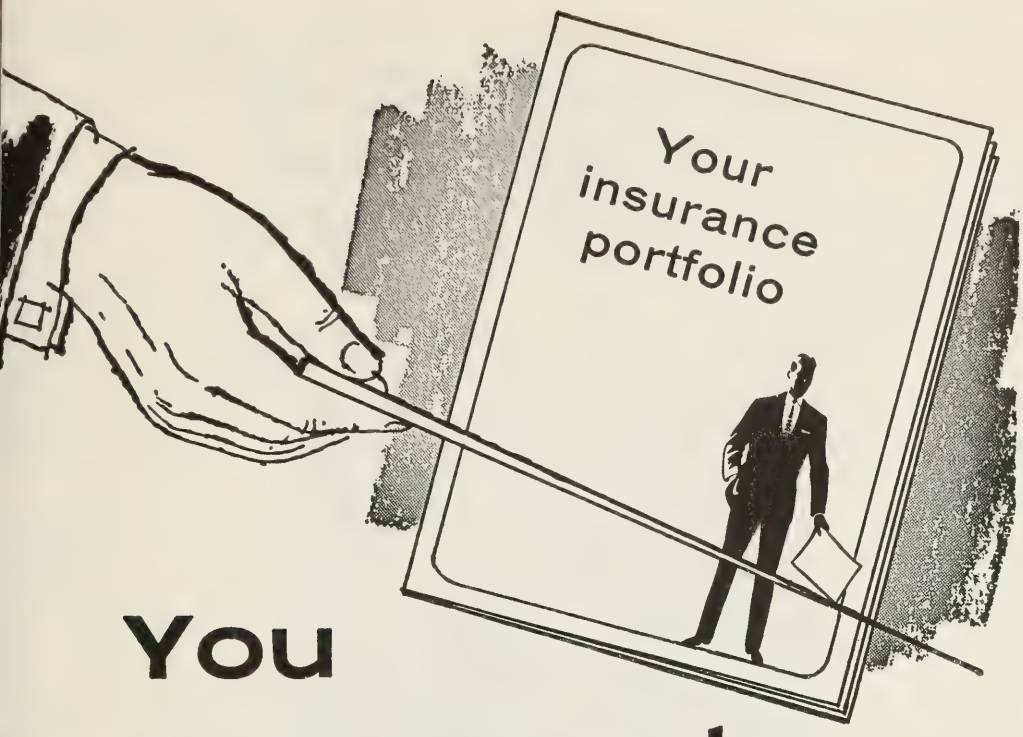
Filenes

Forced to arrange his own concerts if his music were to be heard, he would engage battalions of players, and as often as not find himself bankrupt when the affair was over. These were the reasons why such a venture as *Benvenuto Cellini* was of extreme importance to him. The plans and the completion of the score occupied three years of his life.

'The strange career of Benvenuto Cellini,' he wrote in his memoirs, 'had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I therefore asked Léon de Wailly and Auguste Barbier to write me a libretto on it. I must own that even our friends thought it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily.'

Berlioz had hit upon a subject which was to be used by many for operatic purposes in succeeding years. But neither its first audiences nor the opinion of posterity has confirmed this effort of his librettists as successful. It concerns an imaginary love affair in the life of the Renaissance goldsmith. Cellini, while occupied with his statue of Perseus, falls in love with Teresa, the daughter of Balducci, treasurer to the Pope. Teresa having been promised to another by her father, Cellini plots to elope with her and attends the Roman Carnival in disguise as part of his scheme. He stabs an opponent and is accused of murder, but the completion of the wondrous statue results in his pardon.



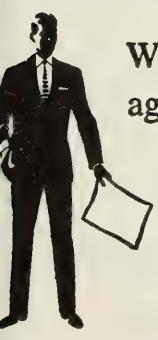


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Berlioz by his own account met with a persistent indifference from those in charge of the *Opéra,* which resulted in interminable rehearsals, a halting production, and the failure of the opera. 'Duponchel was then Director of the *Opéra',* writes Berlioz. 'He looked upon me as a kind of lunatic whose music could be nothing but a tissue of extravagances.... He went about everywhere saying that he was getting up this opera not for the sake of the music, which he knew must be absurd, but because of the book, which he thought charming.' Apparently Duponchel tried to make up the expense of preparation by economy in the scenery, which was shabby and faded. Habeneck, the conductor at the *Opéra,* was, according to the composer, quite incapable of understanding the music and openly resentful of his none too tactful suggestions. Within the ranks of the orchestra, some were enthusiastic about the score, others hostile and obstructive.

'The Overture received exaggerated applause', according to Berlioz, describing its first performance, 'and the rest was hissed with admirable energy and unanimity.' Favorable reviews on the part of the critics failed to save the day. After three performances with an increasing number of empty seats at each, *Benvenuto* was shelved. In later years it was mounted in Weimar, London, and elsewhere. It was not until 1913 that a revival of the opera was brought about in Paris at the *Théâtre des Champs-Élysées.*

The following analysis was made by Felix Borowski, late editor of the program notes of the Chicago Orchestra:

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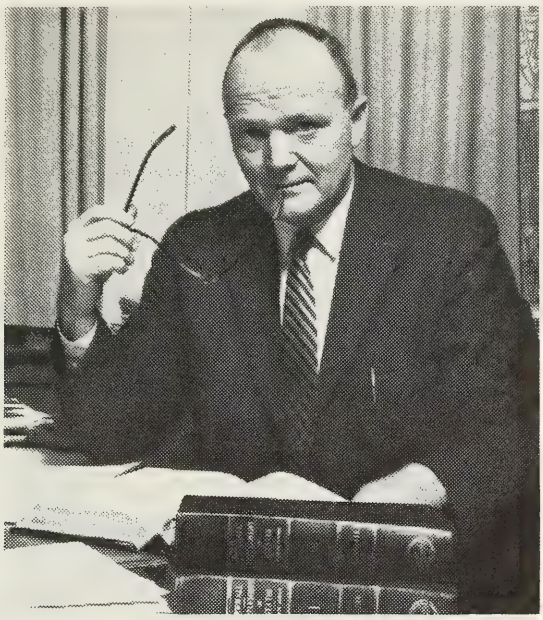
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'The overture opens with twenty-two measures of *Allegro deciso con impeto,* G major, 2/2 time. There is a pause, following which the tempo changes to *Larghetto,* 3/4 time, in which appears a *pizzicato* passage in the basses, taken from the air *"A tous péchés pleine indulgence"* (third act). The woodwind almost immediately bring forward a new idea, which also appears in the opera itself as the Harlequin's air in the carnival scene. The strings take up the theme. There are suggestions of the opening subject of the *Larghetto* in the woodwind, followed by a return of the Harlequin theme, leading into the main movement, *Allegro deciso con impeto.* The principal subject of this appears in the woodwind over a syncopated accompaniment in the strings. A transitional passage, *ff,* for full orchestra leads to a second theme in D major, given to the flutes, oboes and clarinets, and later taken up by the first violins and violas in octaves.

'There now follows elaborate development of the preceding material. The theme which opened the overture returns, *ff,* and there is some working out in the trombones of a figure of six notes, which appeared previously in the violoncellos. A *crescendo* leads to a vigorous section, in which the brass vociferate, *ff,* the theme of the *Larghetto* against a running figure in the strings, in itself drawn from the transitional passage of the earlier portion of the work. There is a pause before the conclusion of the overture, followed by a last presentation of the *Larghetto* theme.'



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CARL NIELSEN

Symphony no. 5 op. 50

Program note by John N. Burk

Nielsen was born on June 9 1865 in Nörre Lyndelse near Odense on the Island of Fyn, and died in Copenhagen on October 2 1931. He finished his Fifth Symphony, according to an indication on the score, in Copenhagen on January 15 1922, and it was first performed in that city. It was introduced at the Frankfurt Festival on July 1 1927. Erik Tuxen, the Conductor of the Danish State Radio Orchestra, visiting this country as guest conductor, gave the first American performance of the Fifth Symphony with the National Symphony Orchestra of Washington, D. C., on January 3 1951, and conducted it in other cities in the United States.

Erik Tuxen, in preparing the score for publication in 1950, revised it on the basis of the composer's 'first fair copy and the first printed pocket score'. He added dynamic indications 'suitable for a modern orchestra with its great number of strings'. These alterations are scrupulously listed. Charles Munch conducted the first performance by the Boston Symphony Orchestra on November 6 1953.

The instrumentation: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, tambourine, cymbals, triangle, celesta and strings. The score is dedicated 'to my friends, Vera and Carl Johan Michaelsen'.

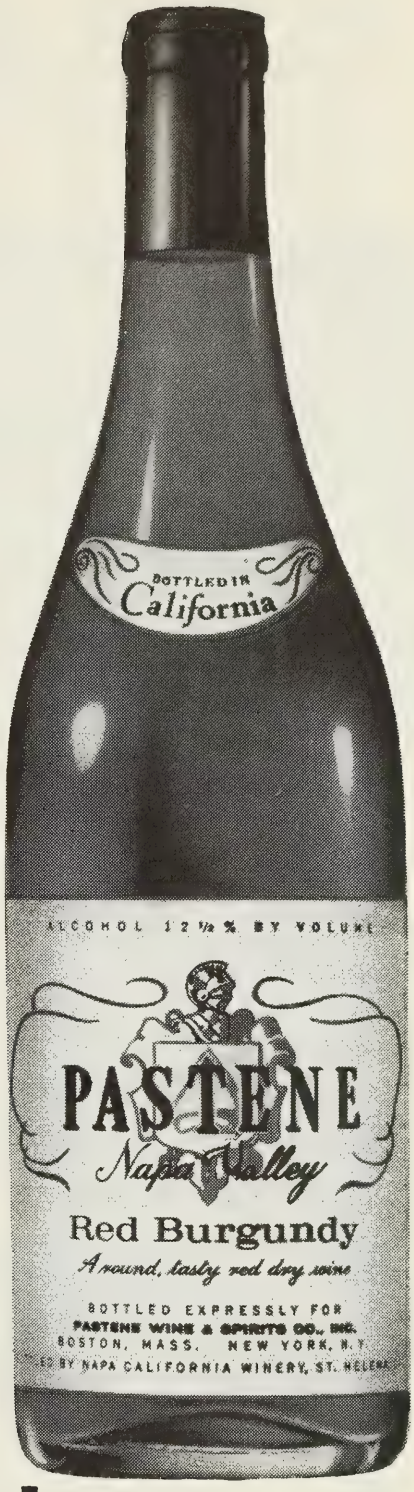
Musical people in Denmark have long had a proprietary fondness for the music of Carl Nielsen and a reverence for the modest composer of country origin who for years was a familiar figure presiding over the Royal Orchestra at Copenhagen, where his symphonies, his tone poems and choral works were often heard and applauded. His musical eccentricities [Nielsen called his Second Symphony 'The Four Temperaments' and others: 'The Expansive Symphony' (No. 3), 'The Inextinguishable' (No. 4), and 'Sinfonia Semplice' (No. 6)] were accepted by his compatriots as the part of genius.



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For a long time this 'strange' composer in Denmark had little attention in the rest of the musical world. He was inconvenient to musical commentary because he was unclassifiable – a modest and unassuming man who did sudden and unprecedented things in music. He was surprisingly 'different', an individual who followed no 'modern' trend, and at the same time had no affiliation with the post-Wagner Romanticism in Germany. He was like Sibelius in this respect, and indeed he was exactly six months older than Sibelius. But he had to wait still longer than Sibelius before his music won general attention. He turned to the old masters, betrayed in his symphonies a frank veneration for Brahms, and embraced classical forms long before other composers, then still 'romantically' inclined, had become 'neo-classical'. His symphonies were at length played in Central European cities and the composer visited Amsterdam and London where he conducted his own music in 1923. Frederick Stock made known his First Symphony in Chicago in 1906, but pursued this path no further. Erik Tuxen conducted the Fifth Symphony at the Edinburgh Festival in 1950 with the visiting Danish State Radio Orchestra, and subsequently brought it to the United States.

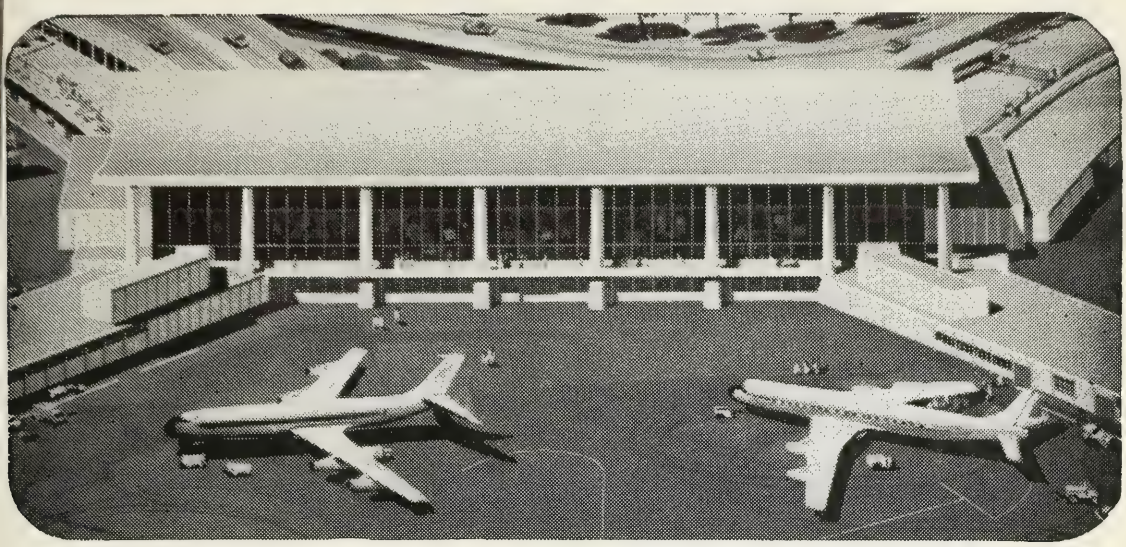
Erik Tuxen provided the following description of the Fifth Symphony, here quoted from the programs of the Philadelphia Orchestra:

'Although Nielsen calls for normal classical orchestra in this work, his use of it is distinctly unusual – especially in the first of its two gigantic movements, where the snare drum and solo clarinet function almost as entities separate from the symphonic ensemble as a whole. This can in truth be said of the snare drum, which is allotted a special dramatic role throughout the greater part of the first movement.

'The introductory pages are spacious and tranquil, being dominated by an accompaniment based on oscillating intervals of the third – an interval which serves as a main binding element of the movement as a whole. Over this figuration, the initial thematic elements are set forth amid a backdrop of gradually increasing harmonic tension. This paves the way for 'Act Two' of the exposition, heralded by a persistent rhythm in the snare drum punctuated by the triangle. A sinis-



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ter march episode ensues, and as it runs its course, the pastoral-lyric elements of the opening pages assert themselves spasmodically in opposition to the persistent snare drum figure. There follows an extended development, in which solo winds treat the thematic materials in quasi-improvisatory fashion against weirdly atmospheric orchestral commentary. Gradually the harmonic and rhythmic tension of the music decreases to the zero point, at which juncture lyric elements take the center of the stage. By repetition and increasing richness of sonority and harmonic substance, this lyric episode grows steadily in intensity until at last a proclamation by solo trombone ushers in a conflict of titanic dimensions. At this point, the composer sets the snare drum at swords points with the entire orchestra, culminating in four pages of pure improvisation. [The player is instructed in the score to provide a 'cadenza ad lib'. He is here supposed to 'beat his own rhythm as if he wants to disturb the music at any price'. Richard Capell, reporting the performance in Frankfurt in 1927, wrote 'inexplicable things happened, as though an unseen "program" had wrenched the music from its normal course'.] As the thematic battle rages at its height, the forces of melody break through in triumph, overwhelming the ferocious rhythmic onslaught. The lyric pastoral atmosphere of the opening pages returns with poignant intensity as the solo clarinet sings a melody originally heard as part of the march episode. But all is not peace and serenity, for the snare drum has the last word, intruding rudely with its satanic rhythm, then dying away in the far distance over the diminuendo orchestral pedal point.

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'In contrast to what the composer called the 'dark idyll' of the first movement, the second part of Nielsen's Fifth Symphony is a virile life-assertion in its expressive aspects. Musically, it might be called a virtuoso orchestral study cast in free sonata form. The dominating 3/4 rhythmic pattern is evident at the very outset, as the orchestra proclaims a wide ranging opening theme, the momentum of which receives additional impulse at strategic points from the timpani. The so-called secondary theme has less rhythmic tension, but it is subjected to extremely elaborate development – first on its own, then in company with the initial theme – the woodwinds playing the leading role throughout this episode over very dynamic and varied figuration by the entire string ensemble. A passing episode in dotted figuration leads the way to a daemonic fugato in which the upward leap of the fourth characterizes the subject theme. After the fugato has run its turbulent course, the main thematic elements return *pp* in the strings at vastly reduced tempo. At the very end, however, the opening pages reassert themselves with all their early vigor, bringing the Symphony to a proclamatory conclusion with full panoply of trumpets and drums.'

Mr Tuxen had this to say about the composer:

'It is very strange that the name of Carl Nielsen has never earned for itself a musical public outside of Denmark, while the name of Sibelius, who was born the same year, is known the world over. I should not like to make any comparisons concerning the importance of these two composers, but I think I can say, without appearing biased, that Carl Nielsen was so great a personality as to be undeserving of this isolation.

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'There have probably been different reasons for the difficulty of Carl Nielsen's music until now to win friends outside Scandinavia. His music is very closely associated with the nature of his country, as is Sibelius's. The Finnish composer had a very inspiring background for his dramatic tone poems in the landscape of Finland, with its thousand lakes and big, mysterious forests. Carl Nielsen's music is born out of the ethereal and calm Danish nature, with its soft colors and lack of dramatic accents. There is no pathos or flamboyant instrumentation to tickle the ear, but if one is able to catch the special, near ascetic language of his music, a door will soon be opened to a world of strange beauty, warm love for nature, and deep cosmic feeling.

'Brought up with the music of the late romantics, his strong-willed and truth-seeking musical self soon was unsatisfied with the already developed musical idiom. He began his own education and the development of his individual style of composing by studying extensively the masterworks of Palestrina and his contemporaries. Here he learned to appreciate the value of those bricks of music-making, the intervals; and long before Hindemith and his counterparts created the slogan 'linear music', Carl Nielsen had already, in practice, developed his style. This mixture of his education in romantic music, combined with the most radical principles of modern art, made it difficult for the public to accept this musical language. Lovers of the classics found him terribly modern, while addicts of the modern school found his style old-fashioned. Maybe that is one of the reasons that Nielsen's music was slow to find friends, but now that the distance of time has equalled these differences, as small hills in a landscape disappear when they are seen from the top of a mountain, due acknowledgment of his genius may be forthcoming. . . .

'It has been a wonderful, unforgettable experience for me to witness the deep impression which this symphony has made recently on audiences of such different musical tastes. Perhaps contributing to this success is the fact that the symphony was written under circumstances



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similar to those we are living under now. The work was composed in the early twenties when humanity had not yet recovered from the shock of World War I. In the face of the terrible horrors just experienced, many thinking people lost their confidence and belief in ethics and religious ideals. This conflict in the soul between belief and disbelief, the fight between the good and bad principles, the difference between activity and passivity, and the matter of life and death, furnished the deep background and inspiration for Carl Nielsen's Fifth Symphony. The use of penetrating trumpets and the military drum in conflict with a melodic tune seems to symbolize this fight, but still this is by no means a descriptive tone poem. It always keeps its character of absolute music. It is a shocking document of the struggles within a soul, and for those who are able to accept it, it affords a great uplifting experience with its victory of bright active forces over dark and latent powers.'

A non-Danish estimate of Nielsen was given by Desmond Shawe-Taylor, writing from Copenhagen for the New York Times:

'Nielsen's musical personality is commonly described as 'optimistic', but the adjective should be used with caution. He was above all things spontaneous, and a spontaneous man of intelligence is not so easily classified. What emerges from his work is a quality for which optimism is too crude, too intellectual and too political-sounding a name: it is a kind of harmonious virility, a strength which is predominantly good-tempered and easy-going. There is a large free air about his themes; they seem to roam around and do what they like, diverging every now and then into one of those lazy lyrical backwaters (usually for woodwind) which are typical of his style.'

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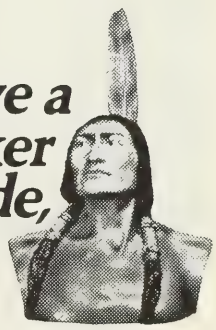


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PAUL CRESTON

Chthonic Ode (Homage to Henry Moore) op. 90

Creston was born in New York City in 1906. He composed *Chthonic Ode* in 1966. The first performance was given on April 6 1967 by the Detroit Symphony Orchestra under Sixten Ehrling, by whom it was commissioned and to whom it is dedicated.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, 3 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, euphonium, timpani, gong, bass drum, snare drum, tambourine, cymbals, xylophone, tenor drum, slap stick, tom-tom, suspended cymbal, chimes, piano, celesta and strings.

Paul Creston, a distinguished American composer, was twenty-six before he decided to make music his career. The choice until then had been between literature and music. His family name was Guttoreggio, and he was christened Giuseppe, but changed his name to its present form at the age of fifteen. His musical talents became apparent early on, and he began to write music as a small boy. He taught himself harmony, counterpoint, orchestration and composition, and his only formal instruction was in piano from Giuseppe Randegger and Gaston Dethier, and in organ from Pietro Yon. In 1934 he was appointed organist of St Malachy's Church in New York City, and apart from composing, he has been active as pianist, organist, conductor, teacher and lecturer. His lecture tours have taken Creston throughout the United States, and as far as Israel and Turkey.

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The first work to which he gave an opus number was *Five dances for piano,* written in 1932. Eight years afterwards he completed his First Symphony, which later won the Critics' Circle Award at the Paris International Competition. His Second Symphony, which was first performed by the New York Philharmonic-Symphony Society under Artur Rodzinski in 1944, has been played on two occasions by the Boston Symphony under the direction of Richard Burgin and, later, Pierre Monteux.

Creston has written many other pieces for orchestra; concertos, several of which are written for 'neglected' instruments, marimba, saxophone, trombone, harp and accordion among them; chamber music; works for piano; songs; and choral music. Three new pieces, written since *Chthonic Ode,* will be performed for the first time in 1968: *From the Psalmist* for contralto and orchestra; *None lives for ever* for choir and piano or organ; and *Anatolia (Turkish Rhapsody for band).*

Since 1938, when he was awarded a Guggenheim Fellowship, Paul Creston has received many honors, awards and commissions from some of the most respected and distinguished institutions in the world of music. He has also written two musical text books: *Principals of Rhythm* and *Creative Harmony.* Last fall Creston was Distinguished Visiting Professor at Central Washington State College in Ellensburg, Washington, and has been appointed Professor of Music and Composer-in-residence at the college for the coming academic year.

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Of *Chthonic Ode* Paul Creston writes:

'Chthonic' is a term used by Sir Herbert Read in reference to Henry Moore's sculpture. It seemed to the composer of *Chthonic Ode* an appropriate title for a composition written in homage to the great sculptor's work, and of the various connotations, the one selected in this particular case is: 'dwelling in or beneath the earth'.

In Henry Moore's sculpture I see seven qualities which I have striven to incorporate in the music: Vitality, Restraint, Primitiveness, Humanism, Womanhood, Monumentality and Universality. These qualities determined the form of the piece: free sectional form in four distinct but connected sections. The first section is based on the qualities of Vitality and Restraint; the second, on Primitiveness; the third, on Humanism and Womanhood; and the fourth on Monumentality and Universality. The musical devices employed to express these qualities would be interesting only to theorists and composition students, and a detailed study of the orchestral score would be more effective than a verbal explanation.

The task of paralleling Moore's art in music was a formidable challenge. I was encouraged to undertake the task by his philosophy of art with which I concur completely. 'All good art', writes Moore, 'has contained both abstract and surrealist elements, just as it has contained both classical and romantic elements — order and surprise, intellect and imagination, conscious and unconscious.'

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OTTORINO RESPIGHI

Feste romane – poema sinfonico

Program note by James Lyons

Respighi was born in Bologna on July 9 1879, and died in Rome on April 18 1936. He completed *Feste romane* in 1928. Arturo Toscanini conducted the world première on February 21 1929 with the Philharmonic Symphony Orchestra of New York. The first performance by the Boston Symphony Orchestra was on January 24 1930; Eugene Goossens was the conductor.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 2 clarinets, clarinet in D, bass clarinet, 2 bassoons and contrabassoon, 4 horns, 4 trumpets, buccini (played by 3 trumpets), 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, military drum, tam tam, triangle, bells, chimes, xylophone, sleigh-bells, ratchet, big and small wood blocks, tambourine, mandolin, piano (four hands), organ and strings.

Perhaps because human nature changes less than language, ostensibly new words or phrases often sound like clichés even as they are coined. In art as in life, for instance, the 'generation gap' is an old, old story. Sigmund Freud may have formalized its clinical contour only in our own time, but the same behavioral patterns were chronicled by those dramatists of Antiquity whose *personae* are the prototypal syndrome-characterizations of 'modern' personality.

In music, especially since the burgeoning of articulate composer-critics in the early nineteenth century, the aesthetic verities have been subjected to virtually cyclic reformulation. It is as if each successive crop of young, yet-unrecognized disestablishmentarians must deliver itself of a credo comprising the latest revelations about Artistic Truth. Typically, these statements inveigh against the status quo and wax rhetorical about the glorious days just ahead. But the elders are not fazed. They know that academies tend to survive.

At least once in our epoch, however, it was not the *avant-garde* that felt fiercely enough to issue a ringing manifesto. In Italy, in 1923, there was published an extraordinary declaration to which ten mostly middle-aged and conservative composers affixed their signatures. Their angry denunciation of contemporary trends was a paean to personal and unashamedly emotional expression. As such it was decidedly counter-revolutionary, the effects of *Sacre du printemps* having been pervasive since 1913. Like most manifestoes this one was not intrinsically interesting, but its relevance is considerable in the present context. Omitting the whereases, here is a translation of the most pertinent passages:

'In the musical world reigns the Biblical confusion of Babel. For twenty years the most diverse and disparate tendencies have been lumped together in a continual chaotic revolution. . . . We are against this art which cannot have and does not have any human content and

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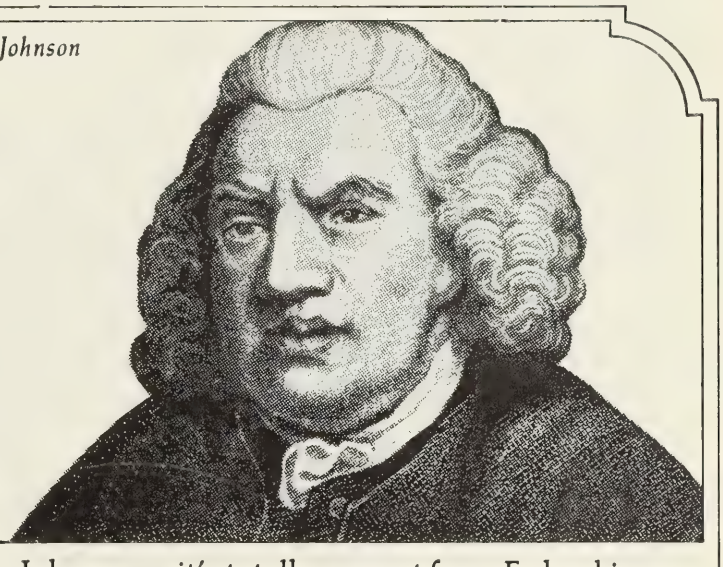
James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.

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Samuel Johnson



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desires to be merely a mechanical demonstration and a cerebral puzzle. . . . A logical chain binds the past and the future — the romanticism of yesterday will again be the romanticism of tomorrow.'

The student of music history will be hard put to suppress amusement at this nonsense, not to mention a wave of *déjà-vu* at the resemblance to a thousand other views-with-alarm promulgated over the centuries. What is fascinating about this particular example is not the content but the roster of signatories, and what is *ex post facto* predictable is that they were destined to be nonentities.

With but a single exception, these ten men are in fact forgotten figures. Very occasionally we encounter the music of Ildebrando Pizzetti — who died last month — or Riccardo Zandonai; very, very occasionally we come across the names of Giuseppe Mulé or Riccardo Pick-Mangiagalli. But posterity has dealt total oblivion to Alberto Gasco, Alceo Toni, Guido Guerrini, Gennaro Napoli, and Guido Zuffenato. What lent a modicum of prestige to their reactionary manifesto was the like-minded presence of Ottorino Respighi, in 1932 the dominant creative force in Italian music.

Lest there be any misunderstanding, one hastens to add that the foregoing does no disservice to Respighi. Quite the contrary. Throughout his professional life he had done honor to the principles proclaimed in this manifesto, but now his career was nearly over. He was fifty-three. His last important work, *Feste romane,* was four years behind him. Four years later he would be dead. Still, the resounding words no doubt served to reaffirm his faith in an aesthetic he had lived by — with far more distinction than any of the mediocrities who professed the same faith. And to have repeated these words is perhaps the fairest and fastest way to bring the man, and his music, into sharp perspective. That he reached his maturity with the dawning of the twentieth century places him chronologically, but he was hardly a child of his time; in his heart of hearts Respighi was a romantic. If he had been born forty years later his music would have sounded little different, one suspects — *pace* Dallapiccola, Nono, and all the other Italian modernists who have opted for this or that international style.

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Of course it would be silly to suggest that Respighi's music admits to no debts. Stylistically his writing was a Latinized homage to Rimsky-Korsakov, with whom he studied composition and orchestration while serving as first violist of the St Petersburg Opera Orchestra. Presumably it owes something also to Max Bruch, with whom Respighi subsequently studied in Berlin. And the composer's admiration for Richard Strauss should be mentioned, although it is sometimes obtrusively apparent in passages that embody the sincerest form of flattery.

Without gainsaying these influences, it is possible to argue nevertheless that the music of Respighi has not only an unmistakable individuality but also a certain *mystique* of timelessness – specifically to the extent that his personal romanticism was inextricably bound up with its venue, for Respighi loved Rome with every fiber of his being. Not to labor the analogy, it is 'The Eternal City' that one hears, that one perceives all but visually, in Respighi's most celebrated and characteristic works.

The sights and sounds of this ancient metropolis are all things to all people, even to her own. Nothing daunted, Respighi set out to capture them in a cycle of three symphonic poems. In his *Fontane di Roma* (1917) he 'sought to reproduce, by means of tone, impressions of certain natural aspects'. In his *Pini di Roma* (1924) he 'resorted to Nature as a point of departure in order to recall memories and visions'. In 1928 came the final tableau, *Feste romane.*

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With any such 'program' music the listener is apt to infer more than is implied. It should be emphasized, therefore, that *Feste romane* does not purport to depict any actual holidays. It is, rather, a panoramic evocation of the festival spirit — back to the dark days when downtrodden masses found their meager gaiety in martyrs' gore. The composer tacitly acknowledged the ambiguity of his title by adding explanatory paragraphs to the autograph manuscript. They are translated as follows in the Ricordi score:

Circenses — A threatening sky hangs over the Massimo Circus, but it is the people's holiday: *'Ave Nero!'* The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation: unperturbed, the song of the martyrs develops, conquers, and then is lost in the tumult.

The jubilee — The pilgrims trail along the highway, praying. Finally appears from the summit of Monte Mario, to ardent eyes and gasping souls, the holy city: *'Rome! Rome!'* A hymn of praise bursts forth; the churches ring out their reply.

The October festival — The October festival in the Roman 'Castelli', covered with vines: hunting echoes, tinkling of bells, songs of love. Then, in the tender even-fall, arises a romantic serenade.

Epiphany — The night before Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamor; above the swelling noise float, from time to time, rustic motives, saltarello cadenzas, the strains of a barrel-organ . . . the harsh song of the in-

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toxicated and the lively stornello in which is expressed the popular feelings. *'Lassàtece passà, semo Romani!'* ('We are Romans; let us pass!')

Respighi himself said of *Feste romane* that it represented his 'maximum of orchestral sonority and color'. His maximum remains *the* maximum – few other works in the literature can approximate the splendors of this sonic spectrum.

Some years ago I prepared an elaborate thematic analysis of *Feste romane,* but it now seems to me that the order of verisimilitude in this score (in the light of Respighi's own descriptive outline) effectively obviates any such detailed explication. The 'story' tells itself: the portentous flailing figure that summons a fanfare on the *buccine* (clarion-voiced military trumpets), announcing the gruesome circus of death; the ensuing 'Martyrs' Hymn', which is almost but not quite drowned out by the ferocious roar of hungry animals; the paraphrase (in *The jubilee*) of a twelfth-century German hymn for Easter, *Christ ist erstanden von der Marter alle;* the simple joys of the *Ottobrata,* complete with the dulcet strains of a lover's mandolin; and finally the melee and maelstrom of a riotous Epiphany eve, with dancing in the streets and free-flowing *vino* and, toward the end, a precipitant pile-up of sonorities which exploits every resource of the orchestra with a deafening torrent of decibels.

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Vive L'Amateur!

by John N. Burk

Colonel Pickering remarked in Shaw's *Pygmalion* (the remark was somehow missed in *My Fair Lady)* on the hazard of passing off Eliza Doolittle as a duchess:

'I was quite frightened once or twice because Eliza was doing it so well. . . . Theres always something professional about doing a thing superlatively well.'

That air of slick competence, of superlative mastery, certainly applies to the musical profession. You can usually (if not always) spot an amateur. There is at least a technical dividing line between those who perform for pay and those who do not. It is set by unionism, but it is less distinct than it used to be. If the amateur is sometimes condescended to by the professional for his lesser skill, and if the professional is at times looked at askance by the amateur because he is by definition a mercenary of his art, there is still the common impulse which draws the two sorts together. All professionals have been amateurs until they have crossed the line, nor do the better ones ever lose their love of music. Many orchestral musicians and most solo artists have a hankering to play chamber music for the fun of it; Marlboro, Vermont, is one of many places where they are to be found. If a fine string quartet group didn't continue to love what they were doing they would no longer be first rank. There is certainly no stigma in playing for money. A good concert artist does it as a matter of circumstance – he would have no better way to meet his bills than by what he could do best and enjoy most. This provided that the

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critic Michael Steinberg, maybe?



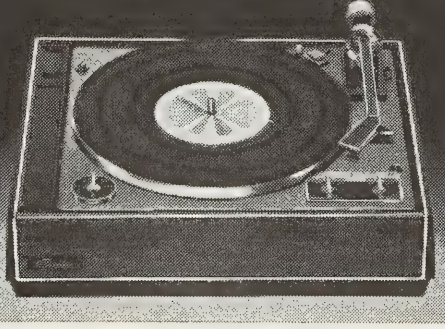
pressure of much playing doesn't abrade his enthusiasm. The amateur class, which means almost everybody else, are fortunate in being able to take just as much as they desire. The degree of their love for music extends from the highest point of avid listening down to the vanishing point of tone deafness.

Nevertheless the amateur has a full right to his title, which claims a love of music for his own sake. His claim may not be his exclusive possession, but he is at least indispensable to the art, being the consumer, and in the vast majority. Without him public musical performance would expire quickly enough. Professionals hardly flock to public concerts (except perhaps to check on their colleagues).

Amateurism comes in many shades. Many, perhaps most, amateurs define themselves when they state, somewhat ruefully, that they know what music they like but that they are not among those who 'understand' it. The implication is that the real core of musical enjoyment is a mystery to be penetrated only by the elect who have the technical equipment. If music were a mathematical science (which, except in certain extreme cases at this moment, it is not), it would indeed require technical understanding. In that case this noble art would soon cease, because it would become an intellectual exercise, mechanical and heartless. The emotional art *par excellence* is surely meant to be enjoyed directly by the music lover rather than to be considered as a

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test to be passed upon by the technical expert alert for deficiencies. A botanist isn't expected to have a greater enjoyment of the fragrance of a flower than an average garden fancier. A fugue of Bach, a Romantic symphony or tone poem for all their elaborations and complexities are readily savored by the layman, or at least by the listener who has acquired a taste for them by experience. Even if he misses certain points along the way, the ardor of his response to the whole is plain enough. When Beethoven was probing his inmost tonal imagination to bring a symphony into its final form, he must have been less conscious of the constructive implementation (which was nevertheless in full operation) than the overall thrust and current of an emotional outpouring. He was addressing his message directly to all who would listen — in effect a vast future audience, and these would respond to the grandeur of his structure, the propulsion of his rhythms, to his dramatic power, to his poignant slow movements, all this without the aid of the analysts. When the Ninth Symphony is performed, many are carried away by the finale while others, certain learned ones, shake their heads over it, and over the main vocal theme in particular. Is it an empty, elementary tune, or is it a melody of universal significance, great in its simplicity? The difference of opinion may last as long as there are professionals and amateurs. Another unanswered argument is in the case of Mahler. An audience will be swept into something very like rapture by one of his symphonies while certain skeptics will remain unmoved and aloof, pointing to its longueurs, its 'commonplace' themes. Again, perhaps each may be right according to his point of view. There will be no doubt about who is having the best time.

If the contemporary composer is unable to feel emotional music, the loss is his. If the professional performer pooh-poohs it, he is suspect of having become impervious through much repetition. An average lis-

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tener at a concert, glowing with what seems to have been a magnificent performance, may meet at the intermission an acquaintance who, quite unexcited, only remarks that the soprano flatted, or that the conductor took a wrong tempo. Perhaps they both did. The likelihood remains that the professionally informed friend was too aware of technical flaws or deviation from his fixed concept of the particular piece to be lifted into sheer delight. He would be equipped to perceive more felicities of detail in the score and to find an even keener enjoyment if his ears were not dulled by over-familiarity. The amateur can have an advantage in blissful ignorance.

The amateur most enviable of all is the fortunate one who has heard the standard works just often enough to long to hear them again, who has had enough experience in playing or singing to have felt the satisfaction of participation. He has a distinct advantage over the professional, who, after many hours of practicing, rehearsing and performing, must find his diversion away from music. The professional may have heard the standard works too often for a fresh approach. He must always be a craftsman at heart, watchful of technical points, for his ideal of performance can never be too high.

The time was when amateurism, far from embracing a general public, was limited to a small minority, a minority in full control. To be an amateur in the eighteenth century, a *Liebhaber,* a *Musikfreund,* was the badge of a gentleman. He was at the top of social rank, while his musicians were his servants, not far from the bottom. The monarchs, princes, cardinals and other eminences felt themselves the custodians of the arts, especially the noble art of music, cultivated it as a mission and called themselves the connoisseurs. Musical taste was as a matter of course their taste. If their understanding fell short of their Kapellmeisters' innovations, they are at least due the credit for having provided these house-bound composers with a living and an opportunity for performance. Bach's Prince Leopold at Cöthen may have had some inkling of the importance of the Brandenburg Concertos. He had zealously studied the viola da gamba in Italy, and probably had a try at the Sixth. Emanuel Bach, as cembalist to Frederick the Great, endured innumerable sessions with the flute-playing King, and fled to Hamburg at last. Haydn's Prince at Esterhazy ordered a great number of gamba sonatas for his own use and his Kapellmeister had to comply. Mozart's Archbishop cultivated the violin and sometimes played in his *Kapelle* while the fiddlers around him tactfully covered his lapses. These amateurs, each a fumbling player in his way, were at least aware of a mission to support musical endeavor.

It was with the industrial revolution in the early nineteenth century that a burgeoning, prosperous middle class took for its own the benefits of the art that had been confined exclusively to a few palaces and mansions. The listeners who once came in hundreds soon came in thousands and now come in millions. Music, now a universal commodity, is a boom and a joy for the taking. Are the amateurs as a whole slow to accept innovation and too ready to fall for obvious appeal? Their acceptance or rejection, determined by the winnowing test of the passing years, makes them the final arbiters.

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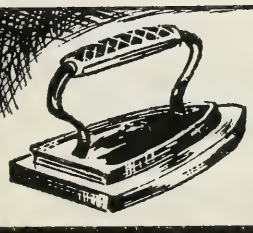


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Sixten Ehrling has been guest conductor with many of the major orchestras in Europe and the United States, Minneapolis, St Louis, Chicago, Pittsburgh, Cleveland, Los Angeles, Cincinnati and Philadelphia among them. He has a repertoire of more than 600 works and is a brilliant pianist, often performing with orchestra as soloist while directing from the keyboard. He appeared first with the Boston Symphony Orchestra at the 1966 Tanglewood Festival, and now makes his debut with the Orchestra in Boston.

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Subscription Renewals

During recent months the Orchestra has been converting its subscription information and mailing lists to an automated system – a method instituted after studies had indicated that these matters could be handled in this way with greater efficiency and at reduced cost to the Orchestra.

Mailing of the renewal notices for the 1968-69 season started earlier this month. They are of slightly different form. Until the new system has had a thorough shake-down all subscription information on the renewal card will be carefully checked by the Subscription Office prior to the spring mailing.

We expect this new system to be an improvement, and will bend every effort to assure each subscriber that his wishes are observed. But it is possible that some errors will occur. Should any problems arise, the Subscription Office will be glad to be of assistance. We appreciate your cooperation.

Exhibition

The paintings now on view in the gallery are by members of the Boston Watercolor Society. The Society, consisting of approximately 75 members living within 100 miles of Boston, has held an annual exhibition every year since its foundation in 1885. Some of the most prominent members of the group in the past were John Singer Sargent, Childe Hassam and Maurice Prendergast. The exhibition in Symphony Hall will continue until March 12.



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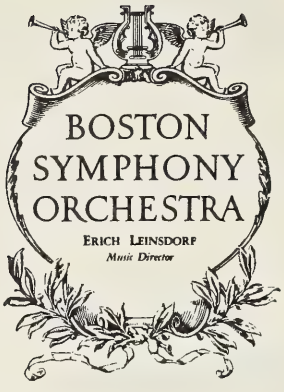
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The Trustees of the Boston Symphony Orchestra have invited all those who are currently Friends of the Orchestra to the thirty-fourth annual meeting of the Friends in Symphony Hall on Wednesday afternoon, March 13 1968 at 3.30.

After the annual business session, music will be performed by Erich Leinsdorf, the Orchestra and the distinguished pianist Gary Graffman.

The Trustees invite all members of the audience to tea in the lower foyer after the concert.

ENSEMBLES
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There are two concerts still to come in the extremely successful series which has been presented by the Orchestra and the New England Conservatory at Jordan Hall this season. On March 18 the Boston Symphony Chamber Players will give a program of music of the eighteenth, nineteenth and twentieth centuries. The final concert of the series will be given on April 22 by The Boston Sinfonietta.

Monday March 18 at 8.30
BOSTON SYMPHONY CHAMBER PLAYERS

HAYDN	**Piano trio no. 4 in E major**
POULENC	**Sextuor for piano and woodwind quintet**
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FUTURE PROGRAMS

Twentieth Program

Friday afternoon March 15 at 2 o'clock
Saturday evening March 16 at 8.30

ERICH LEINSDORF conductor

MOZART	Symphony no. 38 in D major K. 504 'The Prague'
MENDELSSOHN	Capriccio brillante for piano and orchestra op. 22
LEES	Piano concerto no. 2 GARY GRAFFMAN
PROKOFIEV	Symphony no. 2 op. 40 (1924)

Erich Leinsdorf returns next week, and will conduct the world première of the Second Piano concerto by Benjamin Lees with soloist Gary Graffman. Many subscribers will remember the successful première of the Lees Violin concerto which Mr Leinsdorf presented five years ago with Henryk Szeryng as soloist. The new work was written specially for Gary Graffman.

Mozart's 'Prague' Symphony, and Prokofiev's Symphony no. 2 complete the program. Written in 1924, the Prokofiev was conducted for the first time by Serge Koussevitzky in Paris, but it has never before been performed by the Boston Symphony Orchestra.

The concert will end at about 4.05 on Friday
and at about 10.35 on Saturday

Twenty-first Program

Friday afternoon March 22 at 2 o'clock
Saturday evening March 23 at 8.30

ERICH LEINSDORF conductor

HAYDN	Symphony no. 24 in D major
DALLAPICCOLA	Tartiniana no. 1 JOSEPH SILVERSTEIN
MAHLER	Symphony no. 1 in D major

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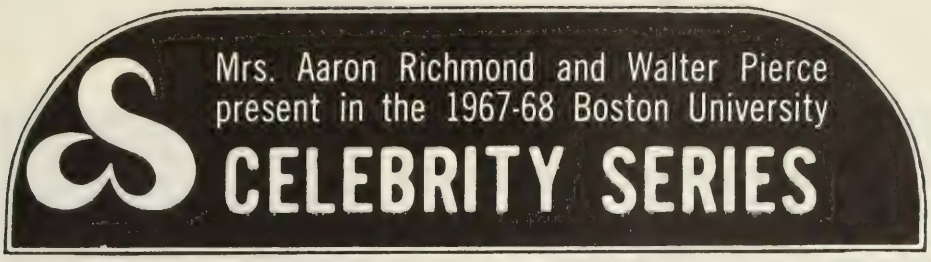
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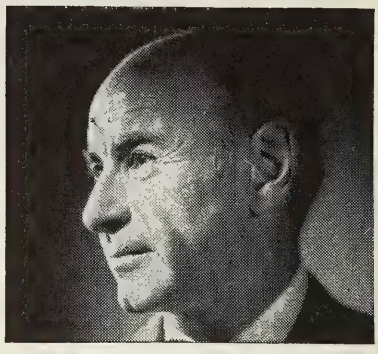
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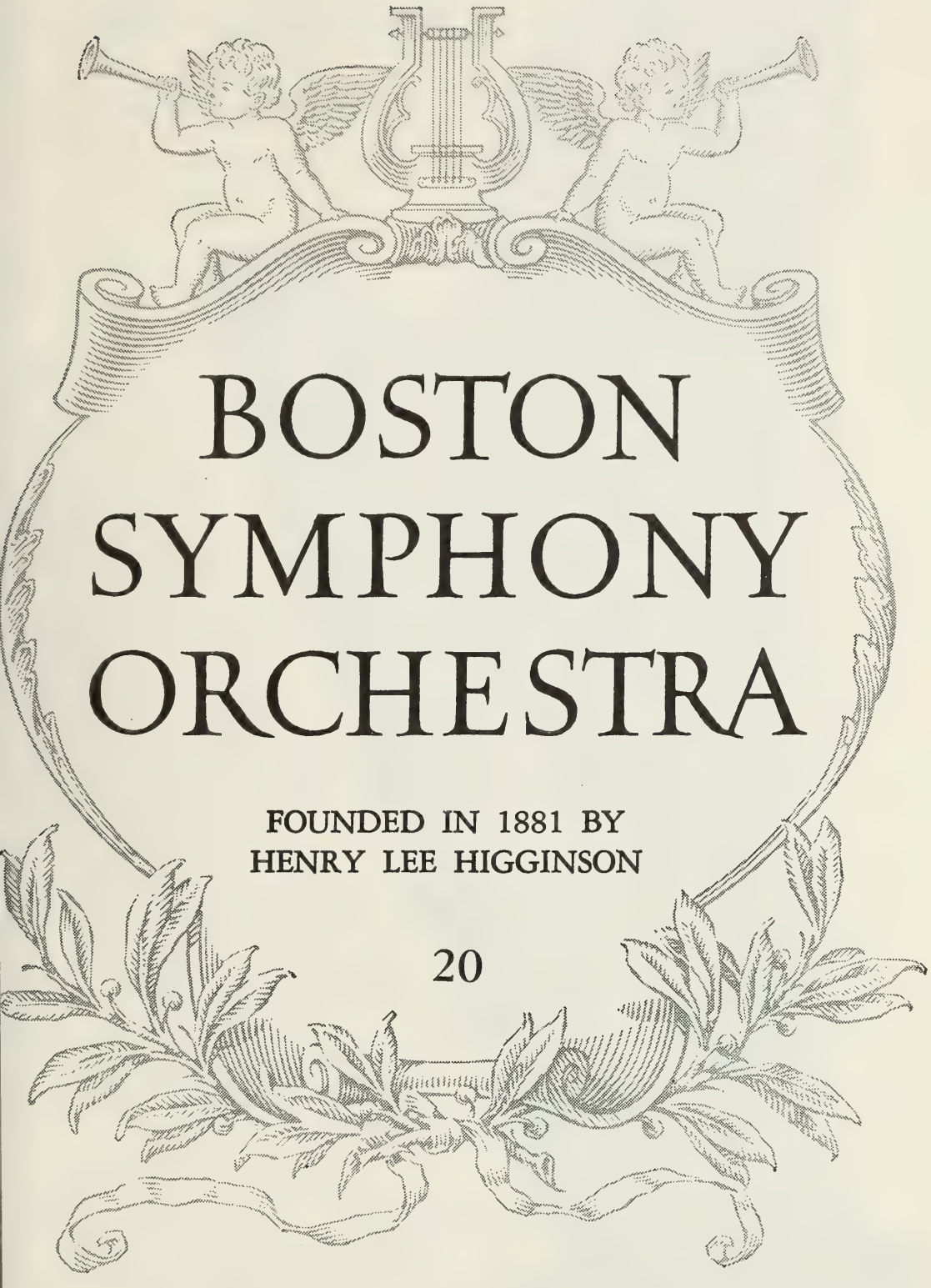


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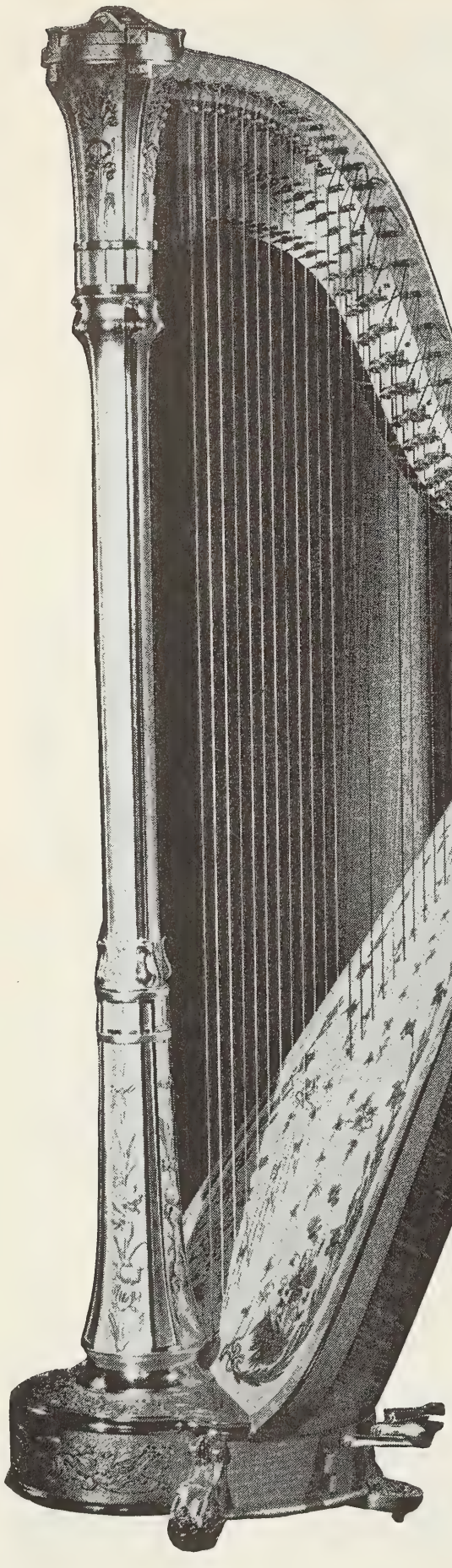


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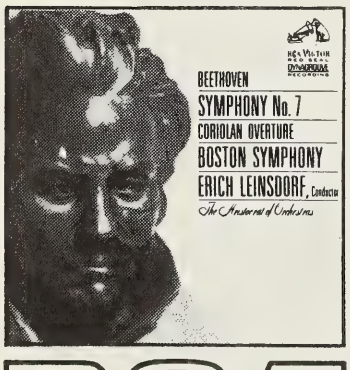
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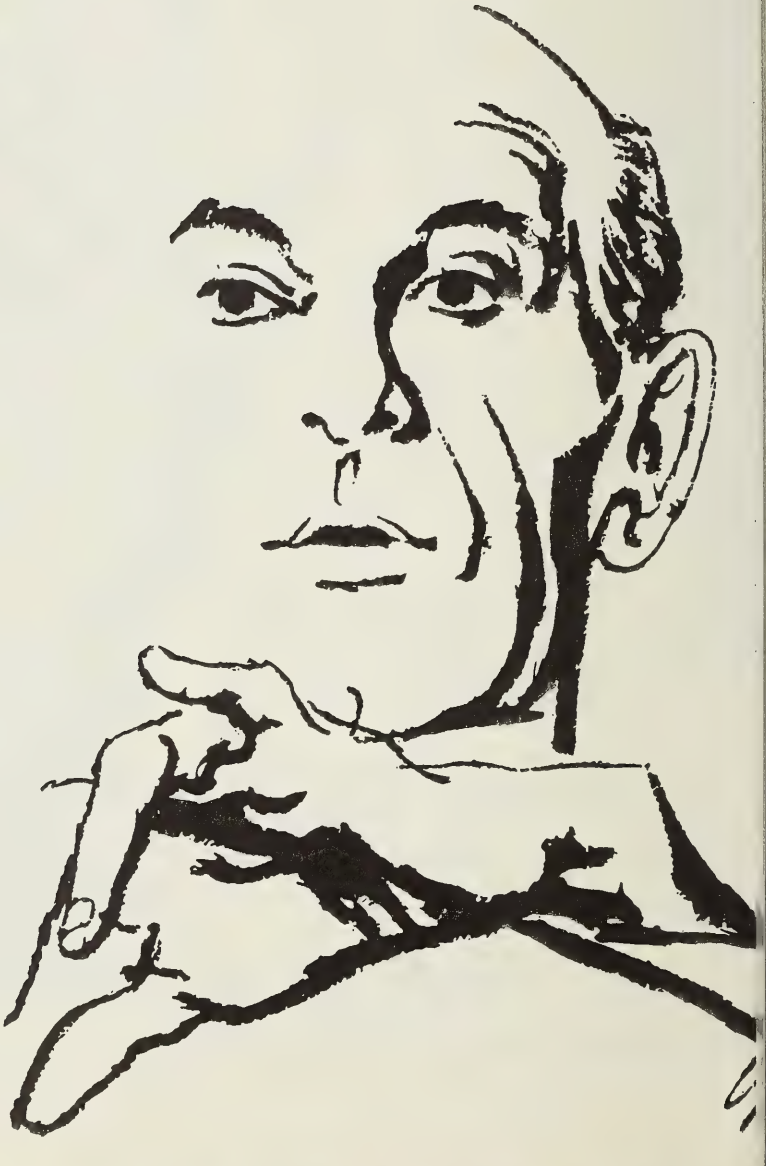








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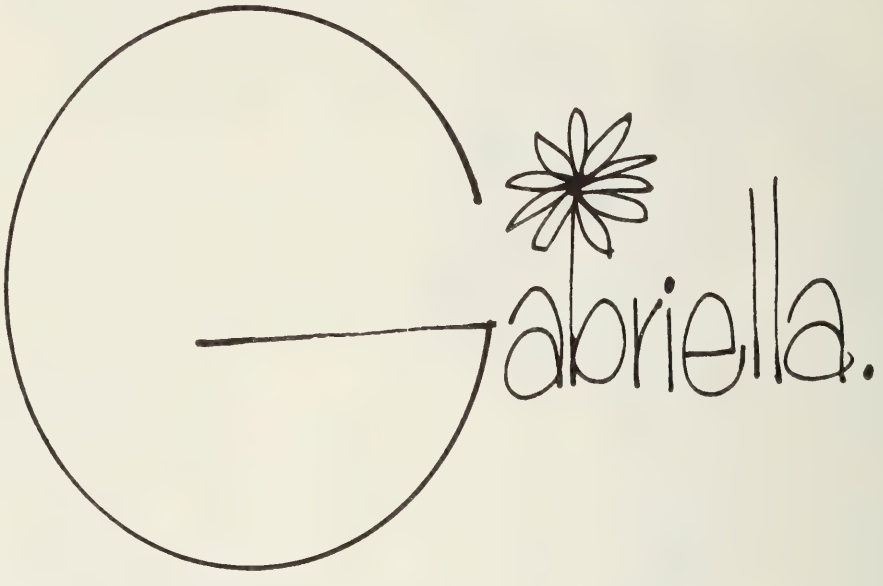
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Program Notes

WOLFGANG AMADEUS MOZART

Symphony no. 38 in D major K. 504 'The Prague'

Program note by Peter Branscombe

Mozart was born in Salzburg on January 27 1756, and died in Vienna on December 5 1791. He finished the *Prague Symphony* in 1786, and it was first performed at Prague on January 19 1787. The Boston Symphony Orchestra, conducted by George Henschel, first performed the Symphony on January 27 1882. The most recent performances in this series were conducted by Erich Leinsdorf on October 2 and 3 1964.

'The 6th [December 1786] A symphony. — 2 violini, 2 viole, 2 flauti, 2 oboe, 2 corni, 2 fagotti, 2 clarini, timpany e Basso.' In this way, followed by the opening bars of its slow introduction in short score, Mozart entered in his autograph *List of all my works* the symphony which has since become known as the 'Prague'. In Germany it is often referred to as the 'Symphony without minuet' — appropriately enough, but this title could equally well be applied to the 'Paris' and to many of Mozart's earlier symphonies which are more obviously Italian overtures in their fast-slow-fast pattern of three movements. It is true that the 'Prague' is the only one of the six symphonies of Mozart's Vienna years to lack a minuet, but considerations of time are certainly not responsible for the three-movement form, and it is indeed highly questionable whether one is right to talk of a 'lack' at all in so carefully-integrated and superb a work.

The summer and autumn of 1786 was not a particularly settled or happy period for Mozart, yet between June and the end of the year he produced such masterpieces (this list is not complete) as the E flat piano quartet, the fourth horn concerto, the G major trio K. 496, the F major sonata for piano duet, the clarinet trio, the D major string quartet K. 499, the B flat trio, the wonderful but often underestimated C major piano concerto K. 503, and the present D major symphony, K. 504. Not an especially prolific six months for Mozart, perhaps, but an incredible achievement none the less.

Mozart was not the sort of man who could finish a work some time before it was required (there are numerous more or less well authenticated anecdotes about his last minute completion of this or that commissioned work), yet in the field of the symphony we have the interesting fact that the last three were composed in a period of six weeks in the summer of 1788 without any real chance of their being performed. The 'Prague' symphony may well have been conceived with the series of Advent concerts in mind which Mozart planned for the end of 1786 but was obliged to abandon owing to lack of public interest and support.

Peter Branscombe was born in Kent in 1929. He has been Lecturer in German literature at St Andrews, Scotland's oldest university, since 1959. Collaborator on two of Otto Erich Deutsch's Mozart books and author of various musical studies, some time critic on The Financial Times *and other papers, he is presently at work on a study of the role of music in the Viennese theatre of the late 18th and early 19th centuries; an edited anthology of Heine's verse is to be published by Penguin Books later this year.*



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He took it to Prague with him when he, his wife Constanze and the violinist Franz Hofer (his future brother-in-law) set out from Vienna for the Bohemian capital on January 8 1787. This was the first of four visits which Mozart paid to Prague in the last years of his life – visits which gave him lively pleasure because of the warmth and appreciation which was far more readily accorded there to him, his works and his piano playing than was the case with the increasingly fickle Viennese public.

The especial attraction that drew Mozart to Prague in January 1787 was the enthusiastic welcome shown to *Le nozze di Figaro.* After its première at the Burgtheater, Vienna, on May 1 1787 *Figaro* had enjoyed great success. The number of performances, however, soon fell off. It was given for the eighth time on November 15, two days before the première of Martìn y Soler's charming, rather superficial and immediately popular *Una cosa rara,* and after one further performance on December 18 *Figaro* disappeared from the repertory in Vienna until August 1789. The fact that *Figaro* continued to occupy Mozart's thoughts during the disappointing autumn of 1786 is in no way more apparent than in the almost literal quotation as the main theme of the 'Prague' symphony's finale of the duettino from Act II of *Figaro* ('Aprite presto, aprite') as Susanna breathlessly hustles Cherubino out of the Countess's boudoir and the window. There are abundant further reminiscences of *Figaro* in the gaily bubbling wind passages, and perhaps too in the lovely cantilena of the slow movement.



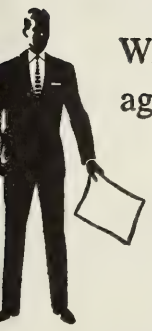


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Mozart found an almost indescribable enthusiasm for *Figaro* in Prague. He arrived there on January 11, he attended a performance of the opera on the 17th, he conducted it himself on the 22nd. His concert on the 19th at which the 'Prague' symphony was given for the first time also included a solo piano extemporization on Figaro's 'Non più andrai'. And in the only letter we have from this first visit Mozart writes to his friend and pupil Gottfried von Jacquin in Vienna, 'Nothing is spoken of here but *Figaro,* nothing is played, sung and whistled but *Figaro,* no opera is filling the theatre but *Figaro* and always *Figaro.*'

We unfortunately have no record of how the 'Prague' symphony was received, but we can be sure that the excellent citizens appreciated its links with their favorite opera. What they could not then have known was that darker, more urgent elements in the symphony look forward towards the opera which Mozart was about to be invited to compose specially for Prague, *Don Giovanni* – and in the contrapuntal brilliance of the first movement there is even a pointer to the overture to *Die Zauberflöte.*

Don Giovanni did not follow until the autumn of 1787, but it is not fanciful to hear in the ominous dramatic tread of the *Adagio* introduction to the first movement a foreshadowing of the inexorable approach of the Stone Guest, nor to perceive a close relationship between the opening of the *Allegro* sections of the two pieces. It should also be said here that although slow introductions to overtures and to symphonic first movements were not uncommon in the 1780s,

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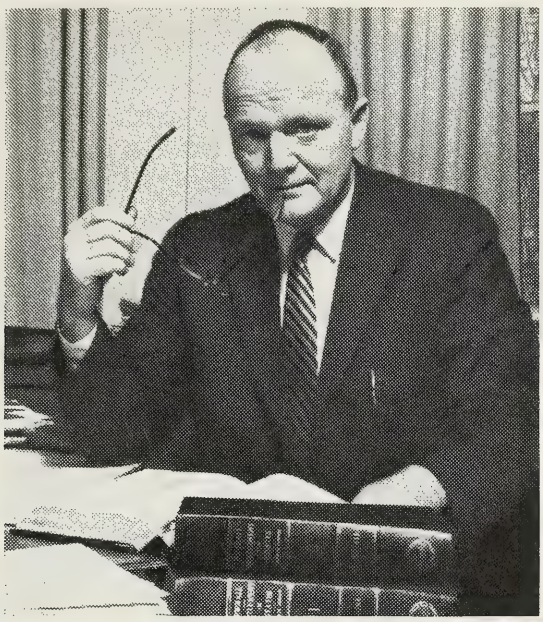
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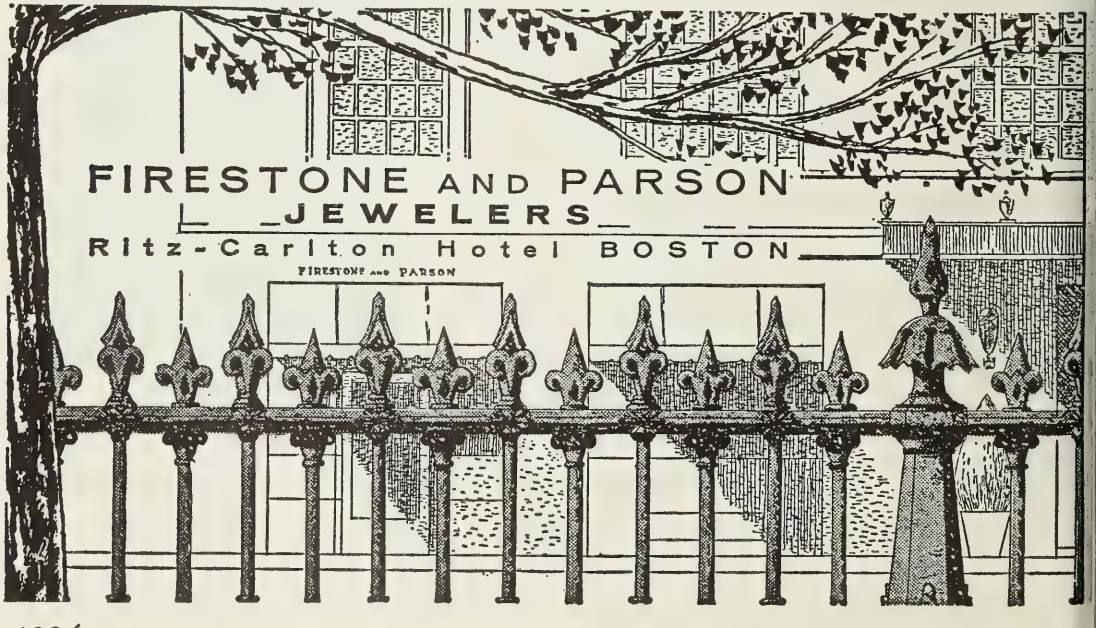
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no work composed by this time has so weighty, extended and grand an introduction. The whole has a unity and is planned on a scale which make it fully the equal of the more famous last three symphonies of 1788. Of course structural perfection (which here embraces structural daring) is nothing by itself – we have a wealth of musical ideas, some almost trivial, some of great intrinsic beauty: what Mozart does supremely well is to combine every facet of his conception so that even the commonplace could be mistaken for the work of no one else. The mastery of polyphony displayed in the first movement is worthy to be set beside the finale to the 'Jupiter' symphony. What if we can recognize here Mozart's antecedents in Bach's and Handel's sovereign control of counterpoint, and Haydn's of the emergent symphonic tradition? But what Mozart the alchemist distils is something entirely his own. If he keeps us waiting a long time – 96 bars to be exact – before giving us a real melody, it is because the motivic fragments of first subject and transition need precisely the gentler lines of the second subject to set them off, in terms of both symmetry and thematic contrast.

The *Andante* is again a miracle of interweaving strands. It is rich in contrasts as the opening four bars make clear: two of diatonic simplicity, two of chromatic richness. Yet the total impression left by this movement is of simplicity and melodic beauty. The quicksilver exchanges of the concluding *Presto* apparently owe little to what has gone before, yet in the alternating passages for wind and strings it is not fanciful to hear an extension of a procedure found in the *Andante*. Syncopations mark the first subject, running quavers both subjects, and although the movement as a whole is as much in sonata form as were the first two, the frequent recurrence of the finale's opening theme makes it also something of a rondo. Rollicking laughter and genial high spirits hold sway at the end, but graver utterance is contained in the brief yet firm *forte* chordal passages. Truly a wonderful symphony.

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Symphony no. 2 in D minor op. 40

Program note by James Lyons

Prokofiev was born in Sontsovka, Russia on April 23 1891, and died near Moscow on March 4 1953. The Second Symphony was written in 1924 and first performed in Paris under the direction of Serge Koussevitzky on June 6 1925.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, military drum, cymbals, tambourine, triangle, castanets, piano and strings.

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.

Given such a basic digital series as 1-1-1 to build upon, even the lamest-brained novice at numerological arcana could find enough data to 'prove' that Prokofiev was a mere pawn of destiny. None of the pianists I know, as it happens, has any faith in the magic power of numbers. Yet these same pragmatists can get pretty mystical themselves whenever a conversation turns to 'one-eleven' – shorthand for Beethoven's thirty-second and last solo sonata, op. 111. Performers are drawn irresistibly to this strange and wonderful creation, half-titanic and half-sublime. Fledgling virtuosi in particular are eager to program it. As with mountain-climbers who would scale Everest, however, their fascination is more often than not misspent. No one enters this private universe of expression simply by hitting all of the notes. It can be argued that the op. 111 is only to be played for oneself, even in public. And woe betide the artist who would aspire to impose his own will on this music.

These musings are not irrelevant. For the Second Symphony of Prokofiev – like Beethoven a concert pianist by trade – is easily shown to be the consequence of a decision to transfigure (some would say transmogrify) and to extend the op. 111 into a symphonic utterance. Not the sonata itself, of course; Prokofiev's op. 40 is anything but a transcription. He sought rather to restate an aesthetic essence with which he identified. Less cryptically put, he devised a main theme 'similar in outline' to that of the op. 111 and then opted for a similarly unorthodox two-movement layout. There the resemblance ends. The only voice we hear is unmistakably Prokofiev's voice, by turns sardonic, snarling, savage; there are pages of shattering, numbing impact but also there are exquisite moments of repose (with a lovely foreshadowing of *Cinderella*) and everywhere there is formal order and marvelous control, even when the intensity becomes searing and the tumult virtually apocalyptic.

To apprehend this music it is perhaps important first of all to consider it in context – important because the Second Symphony occupies rather a solitary position in the Prokofiev *corpus*. More specifically, the time and place of composition not only were significant factors

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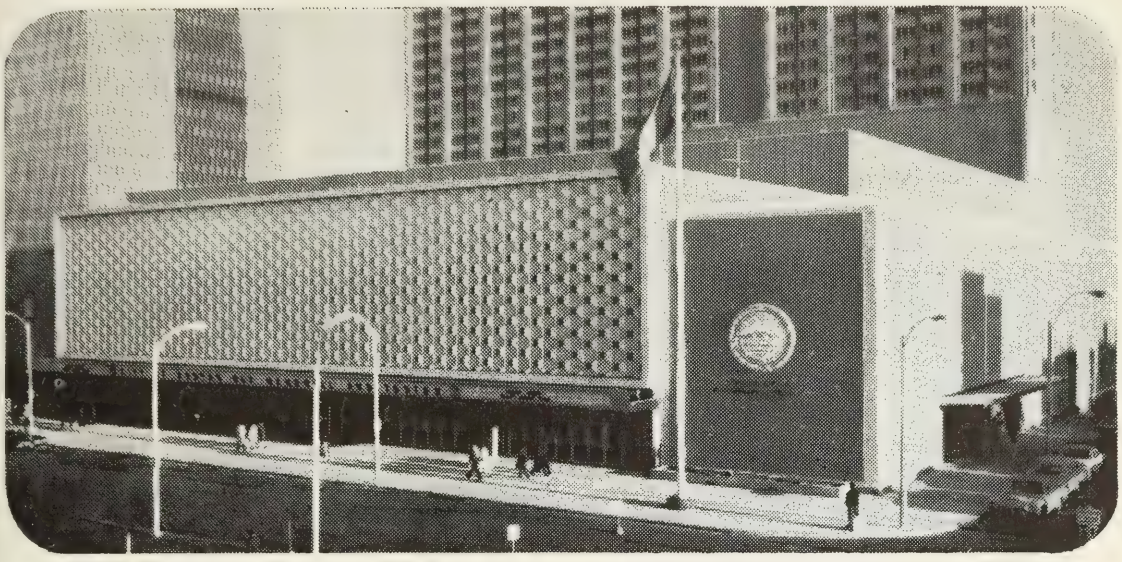
in the genetic environment but also conspired to insure many years of neglect for the score and, moreover, so prejudiced the composer against it that his creative development was forcefully and permanently affected.

The following minimal background should be helpful. After a short but highly successful career as an *enfant terrible* Prokofiev had departed his homeland in May of 1918, aged twenty-seven, with the unwitting aid of a commissar who had been enchanted by the First Symphony (originally and still more commonly known as the 'Classical'). By way of Vladivostok and Yokohama the composer-pianist had made his way to New York, where he was heard in a solo recital two weeks after Armistice Day. The event was a sensation. Even the critics who railed at him as an ambassador of Bolshevism concurred in the rapturous acclaim for his keyboard prowess. For the next several years he composed little; instead, he concertized across the United States and Europe, finally settling in Paris during October of 1923. He was to make his home in the French capital from then forward until his return to the Soviet Union a decade later.

Prokofiev composed the Second Symphony in Paris during the autumn and winter of 1924. Earlier that year two of his works were introduced there: the (revised) G minor Piano Concerto and the 'incantation' entitled *Seven, They Are Seven*. 'Both were extremely successful,' he reported in his autobiography. But in the same paragraph he sheds a fascinating light on the genesis of the op. 40: 'It was at this time, however, that I first heard a reproach that was to be cast at me more than



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once subsequently: namely, that I was living off my old compositions. *This decided me to write a large symphony "to be made of iron and steel"* [italics added] . . . the Second Symphony . . . turned out to be a long and complicated piece [and among] the most chromatic of all my compositions. This was the effect of the Parisian atmosphere where complex patterns and dissonances were the accepted thing, and which fostered my predilection for complex thinking.

Serge Koussevitzky had assumed the directorship of the Boston Symphony in the fall of 1924, but each summer through 1928 he went back to Paris for the illustrious 'Concerts Koussevitzky' inaugurated in 1921. It was on one of these programs (June 6 1925) that Prokofiev's op. 40 was given its première. The conductor's admiration of this composer already had been manifest for a dozen years, and his advocacy would continue for another quarter-century. But his opinion of this score (ironically, a score dedicated to him) was clearly unenthusiastic – that first performance was the only one he ever presented. Koussevitzky's estimate is nowhere chronicled, but the Paris critics were eloquent in their disapproval. Twenty-five of the twenty-eight reviews heaped maledictions on the music. It was an awesome phalanx of diatribe.

[It has been suggested that the initial performance did less than justice to the piece. Whether or not this notion merits credence, the Parisian press and public responded no differently to the *second* performance (February 16 1928) conducted by Walther Straram – and this time the composer personally supervised no fewer than eight long rehearsals, which should have made for the most nearly optimal concert conditions in history!]

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Sixteen years after the abortive première, by now ostensibly Sovietized and wasting much of his substance on tawdry propagandistic odes, Prokofiev still perceived the trauma of June 6 1925 with wildly equivocal ambivalence neatly hedged about by rationalization. One brief passage in his autobiography confirms this strikingly:

'The Second Symphony was . . . too densely woven in texture, too heavily laden with contrapuntal lines changing to figuration to be successful, and although one critic did comment admiringly on the septuple counterpoint, my friends preserved an embarrassed silence. *This was perhaps the first time it occurred to me that I might perhaps be destined to be a second-rate composer* [italics added]. Paris as the undisputed dictator of fashion has a tendency to pose as the arbiter in other fields as well. In music the refinement of French tastes has its reverse side — the public are apt to be too easily bored. Having taken up with one composer they quickly tire of him and in a year or two they search for a new sensation.'

Between the lines Prokofiev seems to be saying that his Second Symphony was *not* a failure, that it was in fact too good for the audience. (And it is worthy of mention that he could never bring himself to change a note of the op. 40 as originally completed, although he dutifully assigned a catalogue number — op. 136 — to the revised version he purportedly had in mind.) But on the surface, at least, his remarks reinforce the official Soviet adjudication of his émigré period as a total loss creatively. This view is mirrored in Israel V. Nestyev's biography of Prokofiev:

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'. . . the healthiest tendencies of his early years gradually withered and succumbed to new, extremely negative influences . . . The warm and human quality in his work, that quality which asserted itself in his music despite the formal radicalism of the modernists, found no favor with the sophisticated Parisians.'

Lest one infer that Nestyev's left-handed compliment implies a guarded good word for the Second Symphony, the biographer is at pains to assail this work as 'a strange combination of chaotic barbarism and the *style mécanique. . . .*'

In vivid contrast to such nay-saying dourness is the soaring panegyric that characterizes a 1964 monograph on this op. 40 by Roger Newhall:

'Today we recognize the Second Symphony as Prokofiev's first completely mature work, and one of his most serious. He had produced a number of fine works in the dozen years preceding . . . but from our vantage point it is possible to see them all as a preparation for the Second Symphony, a work of phenomenal cultural plenitude, summing up all that Prokofiev had absorbed from the past, all that had gone before in his own development, combining this in masterly synthesis with new influences from his immediate environment . . . and employing a new technique to project all this toward the future with prophetic vision. It is a challenging work, a work combining boundless audacity with complete mastery, and high-powered emotional content with just the right form and style — the most advanced, the most "far-out" piece he ever wrote . . . An astonished audience simply re-

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jected it, and contemporary criticism buried it. Prokofiev, discouraged, largely abandoned the road of development whose rich possibilities the Second Symphony's technique seemed to point out, and now it stands isolated among his compositions, in lonely grandeur.'

As to that 'new technique' the crux of Newhall's explication seems to be the following:

'Prokofiev's adherence to tonality in his earlier works was gradually undermined through his increasing use of chromatic harmonies and his growing contrapuntal skill, which he found inevitably threatening the key structures of the "classical" forms within which he preferred to work by making real modulation impossible. He did not wish to give up the gains to his expressive resources which he derived from his chromaticism, and so he was compelled to develop new means of integrating his works, and the maturation of his contrapuntal technique provided him with the answer to his needs in this respect. The outstanding feature of Prokofiev's Second Symphony is his use of polytonal counterpoint as an essential structural element, strengthening inner form and total organization. Thus, while enriching and enlarging the resources of his harmony, its real function here is to serve symphonic development. . . . [How could Prokofiev] project the form and realize the development of his materials within it, without surrendering his harmonic experiments which were taking him further and further away from fixed key relationships or any secure sense of tonality? The Second Symphony contains his solution: the threat to stability and order through lack of key structure is compensated [for] by the tight contrapuntal handling of materials through which the form is vigorously maintained.'

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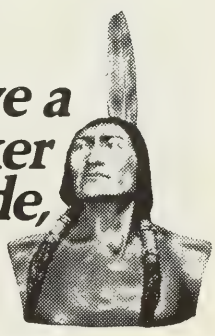
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One shrinks from attempting a précis of Newhall's analytic dissection. Students will no doubt seek out the monograph itself – it tells much, much more than most listeners will want to know. Having alluded earlier to Beethoven's op. 111, however, I should mention certain of the dissimilarities. Prokofiev's opening *Allegro ben articolato* is laid out in more or less strict sonata form, minus the key relationships; but unlike Beethoven he eschews a slow introduction. Also, the six variations in the second movement are much more varied than those in the op. 111 (one might say that Beethoven sought serenity where Prokofiev was willing to settle for the respite of resignation). The bittersweet *Andante* theme, incidentally, had been haunting the composer for several years; he had written it down in Japan as early as 1918. Further as to the second movement Prokofiev brings back the variation theme at the end, a procedure which Newhall properly likens to the Beethoven op. 106 sonata rather than the op. 111. But these are distinctions primarily of interest to pianists, and for Prokofiev the medium decidedly was not the message. He was not one to ask for a hundred players to say what could be said by one. If his creativity had been operating in dimensions available at the keyboard he would hardly have summoned, as he does here, sonorous reserves from the outermost limits of orchestral resource.

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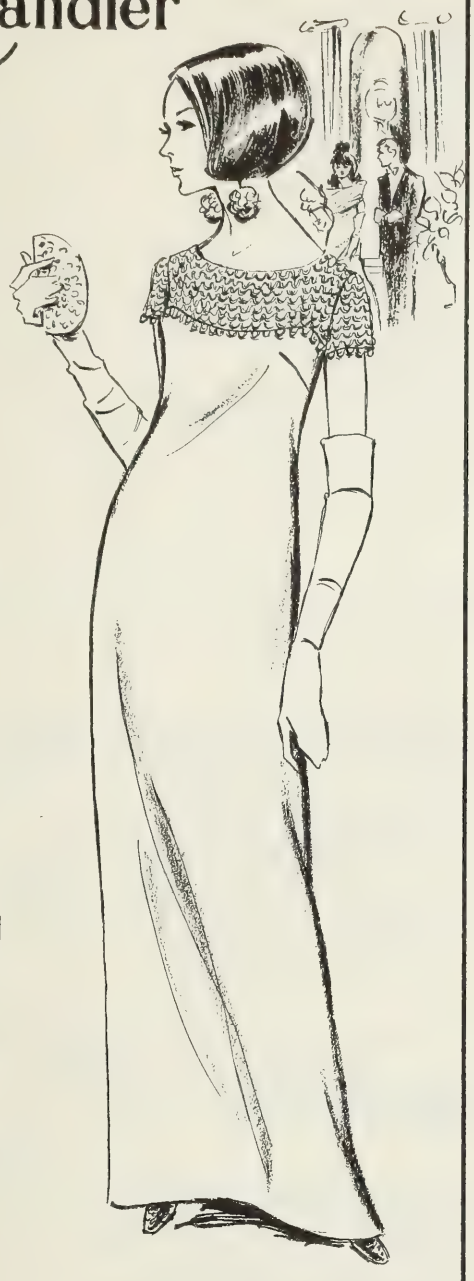


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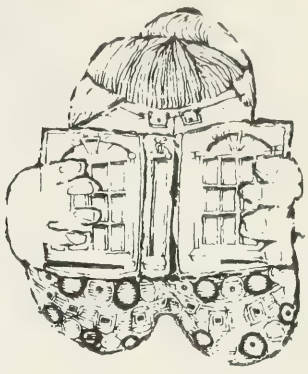
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FELIX MENDELSSOHN-BARTHOLDY
Capriccio brillante for piano and orchestra op. 22
Program note by John N. Burk

Mendelssohn was born in Berlin on February 3 1809, and died in Leipzig on November 4 1847. He composed the Capriccio in London in 1832. Gary Graffman was the soloist at the first performance by the Boston Symphony Orchestra on March 11 1960; Charles Munch conducted. The *Capriccio brillante* has been recorded for RCA Victor by Gary Graffman and the Orchestra under the direction of Charles Munch.
The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

This is the first of two single movement pieces for piano and orchestra; the Rondo brilliant in E flat major was composed in 1834. This Capriccio was written in London. There is a reference to it in a letter from Mendelssohn to his sister, Fanny, written from Leipzig after a performance at the *Gewandhaus* concerts on November 9 1835. Mendelssohn had lately arrived in Leipzig to become *Kapellmeister* of these concerts. The soloist was Clara Wieck, then engaged to Robert Schumann. 'Fancy, dear Fanny', wrote Mendelssohn, 'in Wieck's concert the other day I listened for the first time to my B minor Capriccio (Clara played it like a demon) and I liked it very well. I am sure I had thought it quite a stupid thing since you and Marx abused it so, but it has really a bright sound with the orchestra and seems good enough by way of a concert piece. I believe it is prettier than the one in E flat, but I believe that you hold the contrary opinion.'

There is a short introduction in B major (Andante) in which the pianist plays a melody over full chords to an accompaniment of pizzicato strings. The main body of the piece is an Allegro con fuoco in B minor. It is treated by the plan of bravura phrases from the piano in alternation with the orchestra, which has occasional tutti passages alone. The piano part never has more than the lightest accompaniment and often plays without the orchestra. By this it has the utmost prominence throughout.

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BENJAMIN LEES

Piano concerto no. 2

Benjamin Lees was born in Harbin, Manchuria on January 8 1924. He began composing the Second Piano concerto in 1965 and completed it in June 1966. It was commissioned by Gary Graffman.

The instrumentation: 3 flutes and piccolo, 3 oboes, 3 clarinets and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, mounted cymbals, hand cymbals, 2 woodblocks, triangle, tam tam, anvil, glockenspiel, xylophone and strings.

Just over five years ago Erich Leinsdorf and the Boston Symphony Orchestra, with violinist Henryk Szeryng, gave the world première of the Violin Concerto by Lees, which was well received by audiences in Boston and New York. Unlike many contemporary works, which are played once and then forgotten, the Concerto has been performed several times in the United States, France and Germany. Lees's other major works have been equally successful.

He was born in China of Russian parents, came to the United States as a small boy and became an American citizen at the age of seven, the same time that he began to study the piano. He lived in California until the second world war, when he joined the United States Army. After demobilization he enrolled at the University of Southern California and devoted himself to composition. He met George Antheil, who led him toward advanced composition, and five

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years later won a Guggenheim Fellowship, which gave him the opportunity to live in Europe for eight years. He returned to this country in 1962. Lees is a faculty member of the Peabody Conservatory in Baltimore. He has received awards from the Fromm Foundation, the Copley Foundation, a Fulbright Fellowship, a Sir Arnold Bax Medal and a UNESCO award. Last year he was invited to the Soviet Union as a representative of the State Department and guest of the Union of Soviet Composers. His many compositions for chamber groups, solo players and for orchestra have been performed by the leading orchestras in North America.

Of the Piano concerto no. 2, Benjamin Lees writes:

'My collaboration with Gary Graffman goes back a few years, to 1963, when I wrote the Piano sonata no. 4 for him under the Ford Foundation project for solo artists. Some months after the première Mr Graffman and I discussed the possibility of the more ambitious project of a concerto, and shortly thereafter the initial sketches for the work began to take shape.

'The basic nature of a concerto has altered but little with the passage of time, despite the multiplicity of compositional techniques. In essence, it still remains a vehicle for solo instrument and orchestra, perhaps more integrated than before, with the orchestra assuming as much prominence as the solo instrument. As to structure, many avenues are now open to the composer but, for my own purposes, I chose a modified classical form for this concerto, feeling that the nature of the ideas could be presented with greater clarity in this form.

'The concerto is in three movements, Allegro enfatico; Adagio, vago; and Allegro tempestoso. The first movement consists of various motives and elements which, when joined together, form an extended musical phrase. Thus, for example, the orchestra opens the movement with a "motivic" figure, and several measures later the piano picks up this figure and out of it begins to produce a longer phrase in which the trill is quite prominent. At the end of this phrase a highly



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accented figure in eighths is introduced, forming yet another element which will later be developed. An accelerated passage follows, the piano taking the lead in powerful fashion and being echoed by the orchestra with sharp accents along the way. This leads to a quick reiteration by the orchestra of the initial "motivic" phrase, and the piano enters to introduce a new element. This is developed rapidly with ever-changing metrical patterns, and the orchestra restates it powerfully. Allusion is made once again to the principal motive by the piano, and shortly thereafter a transitional passage by the orchestra, then the piano, leads to a piano figure over which the orchestra introduces what we may term the second principal subject of the movement. This undergoes an extended treatment, over which one ultimately hears the piccolo and flute echoing the piano figure while the piano itself is now stating the subject. The orchestra has the last word, and brings the statement to a quiet ending as the piano enters with a *pianissimo* passage, very quiet and rapid but gradually growing in power. The initial motive is now given to the orchestra, the turbulence subsides momentarily as the character of this motive assumes a more placid nature, diminishing gradually to almost a whisper. The piano shatters the calm with a thunderous trill, announcing the development section. Here, everything which has gone before undergoes further development and, if one wishes to use a current word, mutation. The section is self-explanatory. Near the end of it the piano and orchestra join in a rather dramatic transitional passage and we come to the cadenza, that section which traditionally was written to display the virtuosity of the performer. In this instance the cadenza serves as a further extension of the development of the musical matter. At its conclusion the principal motives and elements are again stated by piano and orchestra, and a brief but turbulent coda rounds off the movement.



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'The second movement is essentially a dialogue between the piano and various sections of the orchestra. There are two principal motives to be dealt with here, the first being stated by the piano after an initial statement by the timpani. What follows is an extension of the motive into a long phrase, with piano and timpani as sole participants. A further extension, indeed a development, now ensues between the piano and trilling strings and winds. Another statement pits the piano against timpani and xylophone and, after the strings round the passage off in a quiet, strange utterance, the piano breaks in with an agitated development of part of the initial motive. Orchestra and piano exchange replies. A sombre exchange between strings and xylophone grows in speed and soon we enter upon the second motive of the movement, built upon elements of the first. Strings and winds, trilling quietly in semitones, provide a strange background for what the piano now offers. In time, the piano hammers out quick repeated notes and starts off on a rolling figure while the orchestra takes over the primary role. Back to the trills, but now the piano begins to shorten the time element in its restatement. Slowly the tempo subsides, everything grows quiet, and before long the piano and timpani begin their initial dialogue once more. The strings interrupt briefly with their strange, quiet utterance, and the final, short dialogue between piano and timpani ends the movement.

'The finale is really a rondo, with developments taking place within each separate motive. Brasses, piling up sonority upon sonority, announce the movement, and the piano thunders forth with the first motive. Extensions follow, and the orchestra has its turn in stating

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the motive resolutely. A slight *ritardando* brings us to the second motive, boiling up from the brass register of the piano *fortissimo,* quickly shifting in meter from one measure to the next. Again extensions follow, some development, restatement in part by the piano, and then a turbulent transition in which calm returns by slow stages to introduce the third motive, quite lyrical in nature compared to what has preceded it. Restatement, extension and some development follows, growing more agitated in character and then, suddenly, comes the statement of the first motive. A vigorous transition section is given over to the orchestra, and abruptly the piano hurls forth the element of the second motive in a section which is now purely developmental in scope and intent both as regards motive and rhythm. This is a rather lengthy section and, after a transitional section in which winds give a rather different aspect to the third motive while the piano provides a vigorous commentary, we come full circle again to the first motive, this time extended in slightly different fashion. The violas, cellos and basses extend the statement boldly, subsiding a little to permit the piano to sing the essential ingredients of the third motive. All grows quiet and calm until, with a jolt, the brasses begin the violent building of sonorities. We are literally thrown into a coda marked "Presto". It is short, wild and completely unbridled, hurtling onward in its final sweep to the conclusion of the concerto.'

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William Schwann, who has been a subscriber to the Boston Symphony Orchestra's concerts since 1935, is the man who has put order into this potentially chaotic situation. How his catalog, which is now circulated and used throughout the world, first came into being is a fascinating story. Mr Schwann comes originally from Kentucky, where his father was a minister. He learned to play the organ, and for over twenty years, from the age of fifteen, was a regular church organist. At the University of Louisville he was put in charge of the Carnegie Foundation record library, a job he greatly enjoyed. He came to Boston almost by accident. Winning two graduate scholarships, one to the Curtis Institute in Philadelphia and the other to Boston University, he planned to visit both cities before making up his mind which to accept. His itinerary brought him to Boston first and he was so happy that he never bothered to continue on to Philadelphia. Later he did graduate work at Harvard and settled in the Boston area. He wrote for the *Boston Herald* and the *Boston Transcript* in the late thirties, and opened a record store in Cambridge near MIT.

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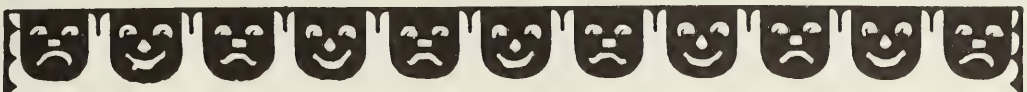
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TV critic.....PERCY SHAIN's television column is required reading for viewers of this controversial medium.

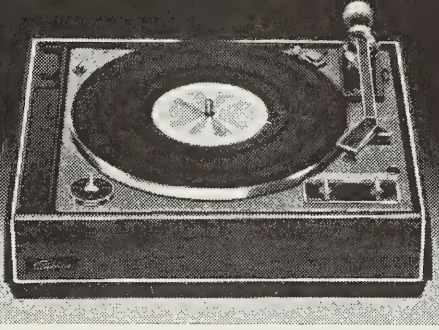
There's more to it. Maybe that's how come everybody's reading The Globe these days.

record companies' catalogs did not help. It was a frustrating search, time wasting and annoying. The result was that Mr Schwann compiled and typed out a list of all the records issued by all the companies under composer headings. It took time, but with 674 records issued by a total of eleven companies, it was not too formidable a task. From that point followed the logical step of asking other dealers in the area whether they were interested in having copies of the list. They were: Mr Schwann's colleagues in Boston ordered 5000 copies, and the slim typewritten catalog of twenty-six pages was printed. It was obvious that the list would be useful elsewhere, so Mr Schwann went outside Boston to other dealers and distributors. His success was immediate, and in January 1950 the catalog became a monthly. Three years later he gave up his store and moved to offices in Clarendon Street. In April 1955 he moved again, this time to his present quarters on the top floor of a high building on Newbury Street. As a visitor, one is amazed by the calm atmosphere and impressive neatness of his offices, where listings of up to a thousand new records are compiled each month by his small staff of eight. From his windows, incidentally, he has a delightful view of the Back Bay towards the Charles River.

Talking with Mr Schwann, one feels that his personality is reflected by the way he runs his office. One is immediately impressed by his

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modesty and his quiet charm; music of all kinds still fascinates him. His tall figure is to be seen in Symphony Hall on most Friday afternoons during the season, and a glow comes into his eyes when he recounts how he first heard the Boston Symphony Orchestra: Serge Koussevitzky was conducting a concert in Cincinnati on December 13 1934, and Mr Schwann was sitting in the top balcony of the Music Hall. Hearing the program – *Eine kleine Nachtmusik, Also sprach Zarathustra* and Tchaikovsky's Fifth Symphony – was, he says, 'an overwhelming experience'. He has enthusiastic memories of premières of music by Copland, Prokofiev, Shostakovich and Hindemith.

Mr Schwann is certainly not a person who would rather sit at home listening to his records than come to live concerts. He prefers the excitement of being at a performance even if there is the occasional possibility of an accident, and seemed surprised to be asked if he thought concerts by symphony orchestras would be outmoded in a couple of decades. He has recently acquired two harpsichords, one made in Germany, the other by Frank Hubbard (who designed and supplied the kit for the instrument which now appears regularly on the stage at Symphony Hall). Mr Schwann is on the Board of Trustees of the Marlboro School of Music. He is also a member of the Board of Directors of the Cambridge Society for Early Music and the Greater Boston Youth Symphony Orchestra. The sixth Schwann Record Catalog Fellowship at the Berkshire Music Center will be awarded late this spring. Three years ago it went to Stephen Geber, who was appointed to the cello section of the Boston Symphony Orchestra at the end of the same Tanglewood season.

Mr Schwann receives letters from all over the world not only about his catalog but on every subject one can think of related to the record industry. King Michael of Rumania has written to him, and he is

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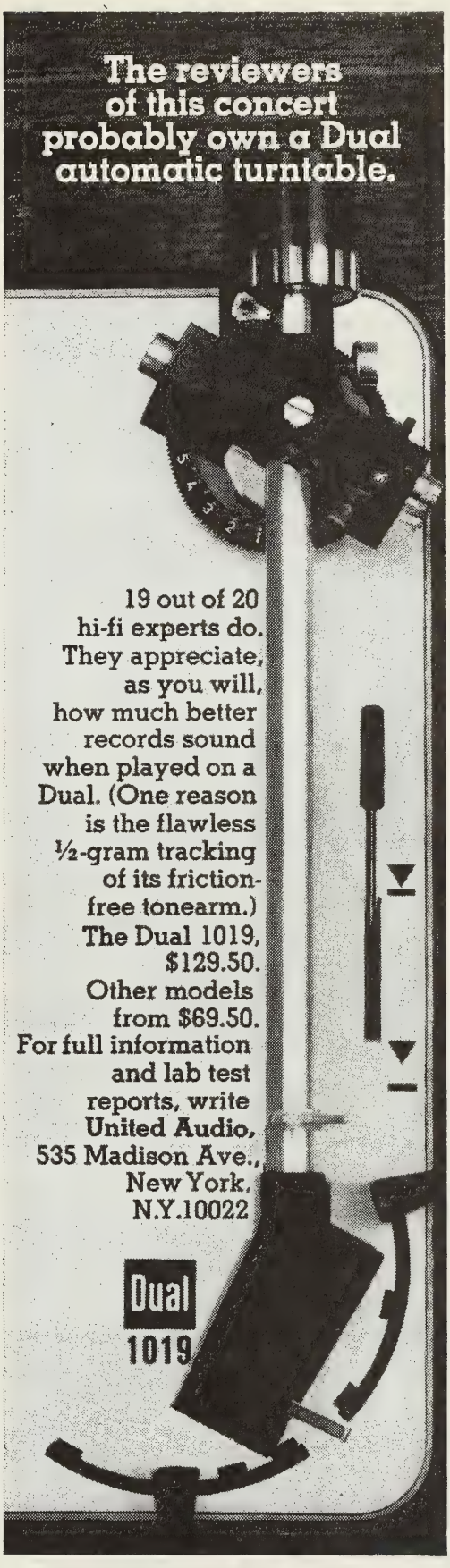
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particularly proud of the complimentary letters which have come to him out of the blue from the most distinguished conductors in the United States, Erich Leinsdorf among them. Today there are four Schwann catalogs: the monthly list of 'currently available long playing records'; the Supplementary Catalog, issued twice a year, which includes imported records and various other specialized recordings; a 'Country and Western' list; and an 'Artist Issue', which is invaluable in tracing the recorded repertoire of any particular artist. Entries for the Boston Symphony Orchestra occupy well over one page of the most recent volume.

Mr Schwann would probably shrug his shoulders modestly if one were to say that his position in the musical world were of importance. But it is. The smaller record companies, many of whom issue obscure works by obscure composers not for gain, but because they feel that the music is worthwhile, cannot afford to advertise. They can at least be sure, thanks to the comprehensive and accurate Schwann catalogs, that in nearly 4000 record shops in the United States and in 38 foreign countries the record buyer and his dealer can trace their records. William Schwann probably had little idea in 1949 how his basic list would expand from the thin typewritten booklet of twenty-six pages to a closely printed volume of nearly three hundred. That he has not allowed himself to be overwhelmed by the deluge of records and that he has kept up so efficiently and accurately, all music makers and listeners can only be grateful.

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GARY GRAFFMAN, born in New York City of Russian parents in 1928, began to study the piano at the age of three. Four years later he was accepted at the Curtis Institute in Philadelphia as a pupil of Isabelle Vengerova, with whom he studied for the next ten years. He has also worked intensively with Vladimir Horowitz. He made his debut when he was eighteen with the Philadelphia Orchestra, and three years later won the Leventritt Award.

An international traveler, Gary Graffman has toured six continents. In London he has made more than two dozen appearances with orchestra since he first played there ten years ago. In the United States, his annual tours include regular recitals and solo engagements with many of the major orchestras. Later this year he will appear in the Soviet Union. He has made many recordings, including one of Chopin's Concerto in E minor and Mendelssohn's Capriccio brillante with the Boston Symphony Orchestra under Charles Munch.

In a few weeks Gary Graffman will join Erich Leinsdorf and the Boston Symphony Orchestra in the New York première of the Lees Second Concerto at Philharmonic Hall on the final tour of the season.

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*Christian Science Monitor

Exhibition

The paintings on view in Symphony Hall now through the end of the season are loaned by the Tyringham Galleries, which are located in the unique 'Gingerbread House' in Tyringham, Massachusetts, not far from Tanglewood. The artists represented are well known contemporary painters from New York, Boston and the Berkshires.

New recordings by the Boston Symphony Orchestra

RCA Victor's March release includes the new recording of the Fourth Symphony of Brahms by Erich Leinsdorf and the Boston Symphony Orchestra. This completes the set of the Brahms symphonies, and makes a splendid addition to the impressive list of performances by the Orchestra now available on record.

Subscription Renewals

During recent months the Orchestra has been converting its subscription information and mailing lists to an automated system – a method instituted after studies had indicated that these matters could be handled in this way with greater efficiency and at reduced cost to the Orchestra.

Mailing of the renewal notices for the 1968-69 season started earlier this month. They are of slightly different form. Until the new system has had a thorough shake-down all subscription information on the renewal card will be carefully checked by the Subscription Office prior to the spring mailing.

We expect this new system to be an improvement, and will bend every effort to assure each subscriber that his wishes are observed. But it is possible that some errors will occur. Should any problems arise, the Subscription Office will be glad to be of assistance. We appreciate your cooperation.



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Elegy for cello and orchestra (Mayes) LM/LSC 2703
with Prokofiev Symphony-Concerto

MENDELSSOHN
A midsummer night's dream (Saunders, Vanni, Swenson, New England Conservatory Chorus) LM/LSC 2673

MOZART
Symphony no. 41 — Eine kleine Nachtmusik LM/LSC 2694
Requiem Mass (Kennedy Memorial Service) LM/LSC 7030

PROKOFIEV
Symphony no. 5 LM/LSC 2707
Symphony no. 6 LM/LSC 2834
Symphony-Concerto (Mayes) LM/LSC 2703
with Fauré Elegy
Piano Concertos 1 and 2 (Browning) LM/LSC 2897
Piano Concerto no. 5 (Hollander) *with* LM/LSC 2732
Violin Concerto no. 1 (Friedman)
Violin Concerto no. 2 (Perlman) LM/LSC 2962
with Sibelius Violin Concerto

RIMSKY-KORSAKOV
Le Coq d'Or Suite LM/LSC 2725
with Stravinsky The Firebird Suite

SCHUMANN
Symphony no. 4 LM/LSC 2701
with Beethoven Overture Leonore no. 3

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There are two concerts still to come in the extremely successful series which has been presented by the Orchestra and the New England Conservatory at Jordan Hall this season. On March 18 the Boston Symphony Chamber Players will give a program of music of the eighteenth, nineteenth and twentieth centuries. The final concert of the series will be given on April 22 by The Boston Sinfonietta.

Monday March 18 at 8.30
BOSTON SYMPHONY CHAMBER PLAYERS

HAYDN	Piano trio no. 4 in E major
POULENC	Sextuor for piano and woodwind quintet
KOPER	Kammermusik for oboe, bassoon, percussion and piano
DVORAK	Piano quartet in E flat op. 87

If you have not already had the opportunity to hear the Ensembles of the Boston Symphony Orchestra, why not call the Box Office at Jordan Hall (536-2412), and reserve your tickets now? They are priced from $1.50 to $5.

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FUTURE PROGRAMS

Twenty-first Program

Friday afternoon March 22 at 2 o'clock
Saturday evening March 23 at 8.30

ERICH LEINSDORF conductor

HAYDN	Symphony no. 24 in D major
DALLAPICCOLA	Tartiniana JOSEPH SILVERSTEIN
MAHLER	Symphony no. 1 in D major

The Orchestra will play two pieces for the first time next week: Haydn's Symphony no. 24, composed in 1764, which is especially remarkable for its beautiful slow movement, a dialogue between solo flute and orchestra; and Dallapiccola's Tartiniana, a short piece for violin solo and orchestra, composed in 1952 on themes by the eighteenth century Italian composer Tartini. Commissioned by the Koussevitzy Music Foundation, it was first performed by Sandro Materassi with Hans Rosbaud conducting, in Bern.

Mahler was less than thirty when he composed his first symphony, which he called 'The Titan'. Twenty years later, not long before his death, the composer wrote to Bruno Walter after a performance of the symphony: 'I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them!' Erich Leinsdorf and the Orchestra made a recording for RCA Victor of *The Titan* shortly after the performances five seasons ago. The record is warmly recommended to subscribers.

The concert will end at about 3.55 on Friday
and at about 10.25 on Saturday

Twenty-second Program

Friday afternoon April 12 at 2 o'clock
Saturday evening April 13 at 8.30

JULIUS RUDEL guest conductor

MOZART	Symphony no. 32 in G major K. 318
GINASTERA	Etude sinfonique
SIBELIUS	Symphony no. 1 in E minor
WAGNER	Rienzi – Overture

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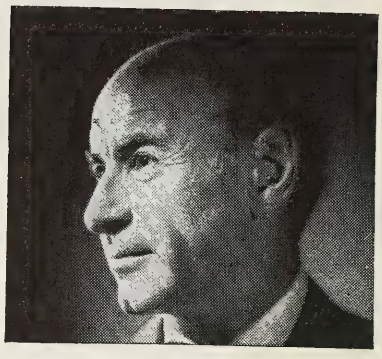
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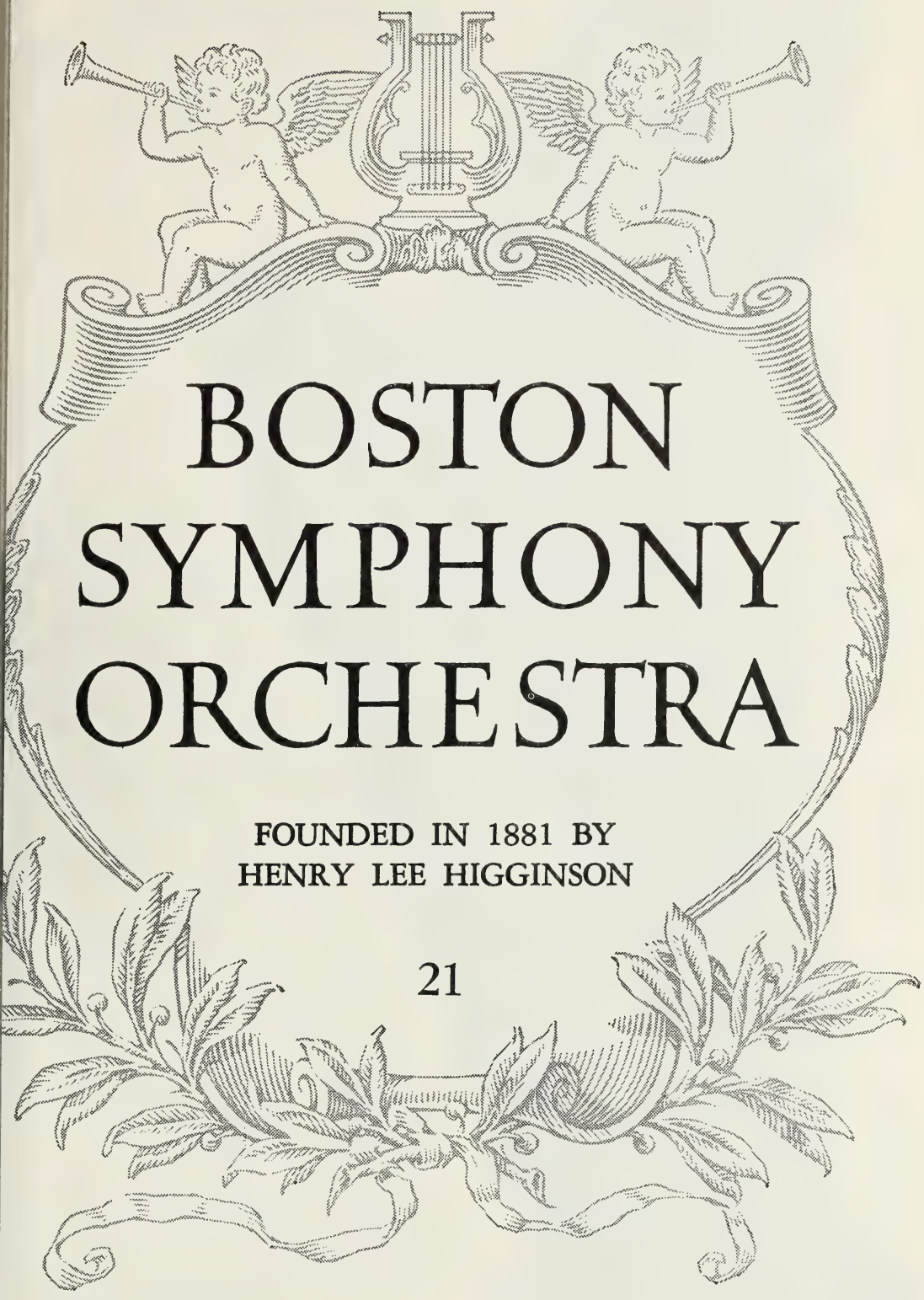


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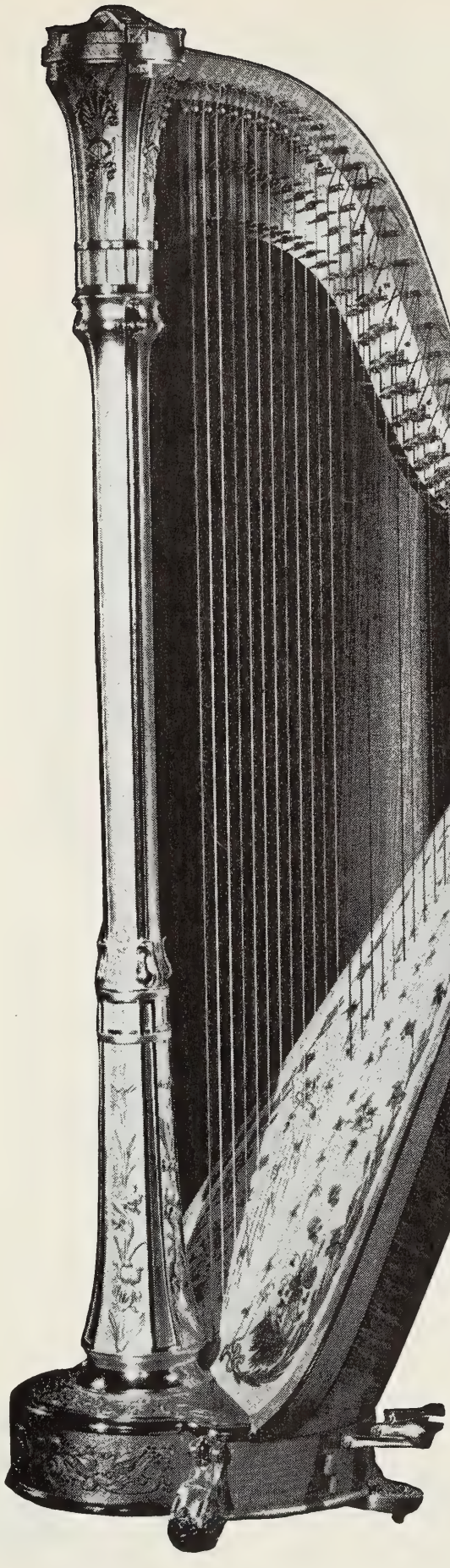


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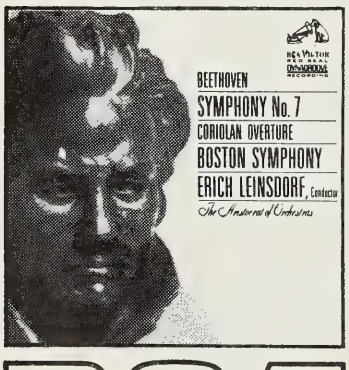
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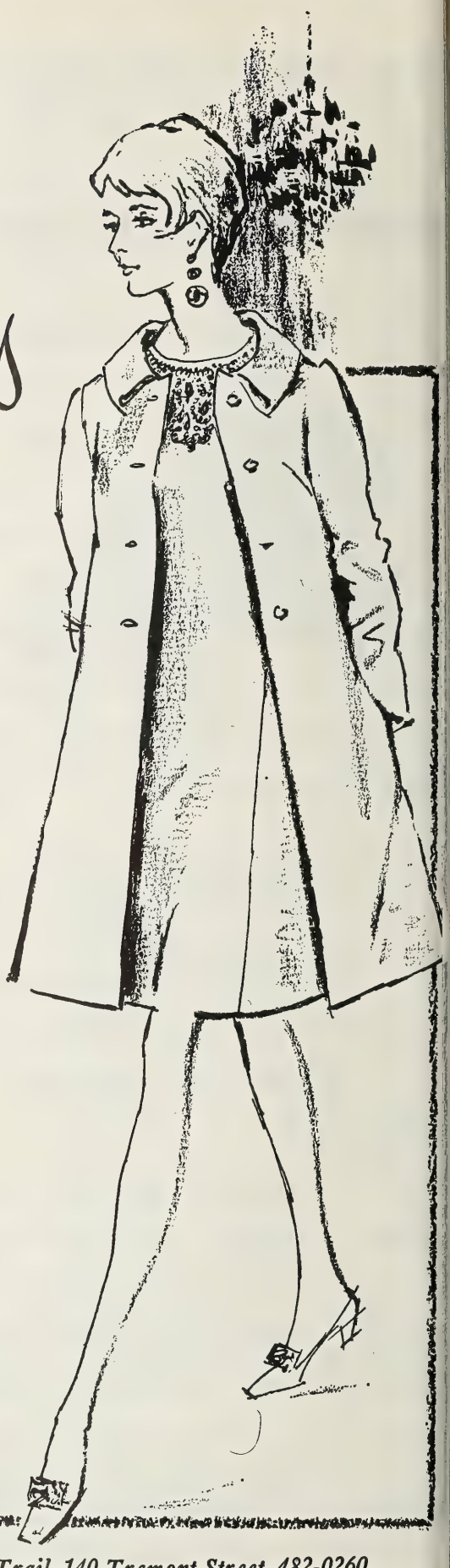
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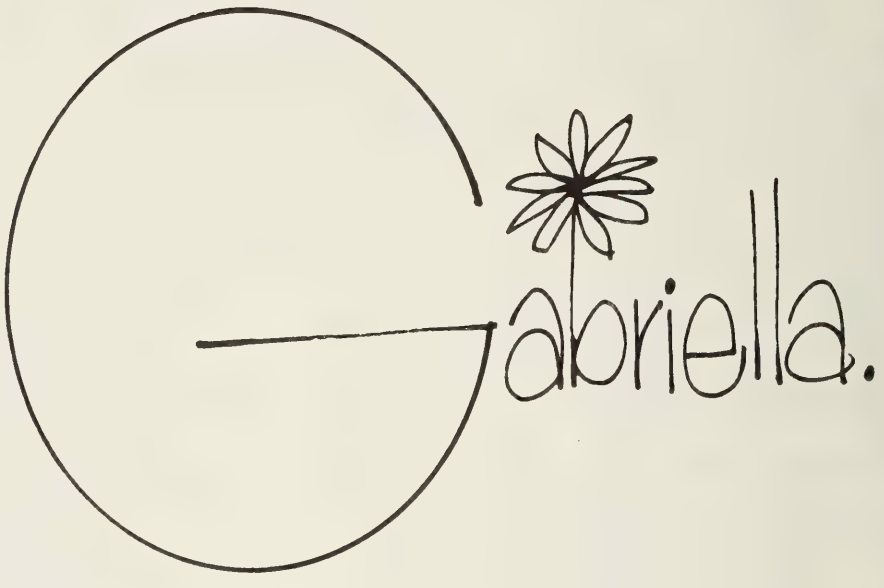
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Adagio
Menuet & trio
Finale: allegro

First performance by the Boston Symphony Orchestra

DALLAPICCOLA — Tartiniana, divertimento for violin and orchestra (1951)

Larghetto; molto espressivo, ma semplice – allegro misurato – molto sostenuto – allegro assai, ma non precipitato

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Program Notes

FRANZ JOSEPH HAYDN
Symphony no. 24 in D major

Haydn was born in Rohrau on March 31 1732, and died in Vienna on May 31 1809. He composed the symphony in 1764.

The instrumentation: 2 oboes, bassoon, 2 horns, harpsichord continuo and strings.

On May 1 1761 Haydn signed a contract to become Assistant Kapellmeister in the service of Prince Paul Anton of Esterháza. The terms of his engagement make interesting reading: there were fourteen clauses, which enumerated not only his musical duties but laid down rules for his personal life as well. Interesting too is the order in which the clauses of the contract were laid out. After a preamble which acknowledges the 'great age and infirmities' of Haydn's predecessor Gregorius Werner, relegating him to the mastership of the choir alone, and which gives Haydn complete control of the instrumental music at Eisenstadt, the contract specifies that Haydn 'shall be considered and treated as a member of the household'. He is to behave moderately with the musicians under his direction and to make sure that he and 'all the musicians shall appear in uniform, and the said Joseph Hayden shall take care that he and all the members of his orchestra follow the instructions given, and appear in white stockings, white linen, powdered, and with either a queue or a tiewig. He must abstain from undue

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familiarity, and from vulgarity in eating, drinking and conversation'. He shall compose whatever music the Prince commands and retain it exclusively for use at the court. Twice a day he was expected to attend the Prince to find out what music was needed that day. He was to be responsible for the musicians' discipline, the care of instruments, the settling of quarrels between the players and so on.

Furthermore 'the said Joseph Hayden shall be obliged to instruct the female vocalists, in order that they may not forget in the country what they have been taught with much trouble and expense in Vienna, and, as the said Vice-Capellmeister is proficient on various instruments, he shall take care himself to practice on all that he is acquainted with'. His salary was fixed at 400 florins a year, the initial period of the contract was three years, and there was a guarantee of Haydn's being able to look forward to being appointed Kapellmeister should he prove satisfactory.

It was a formidable list, but Haydn apparently performed all his duties not only in an exemplary way, but with such tact and good nature also that his musicians were soon to call him 'Papa Haydn'. But there was no question of his being sloppy or weak; his standards were high and he insisted on maintaining them.

The small court orchestra was enlarged somewhat, and by the middle of 1762 there were five violins, one cello, one double bass, one flute, two oboes, two bassoons and two horns. Werner looked upon Haydn with contempt, calling him 'a mere fop' and 'a scribbler of songs'. But the Establishment was delighted. Haydn's salary was raised to 600 florins after a year.

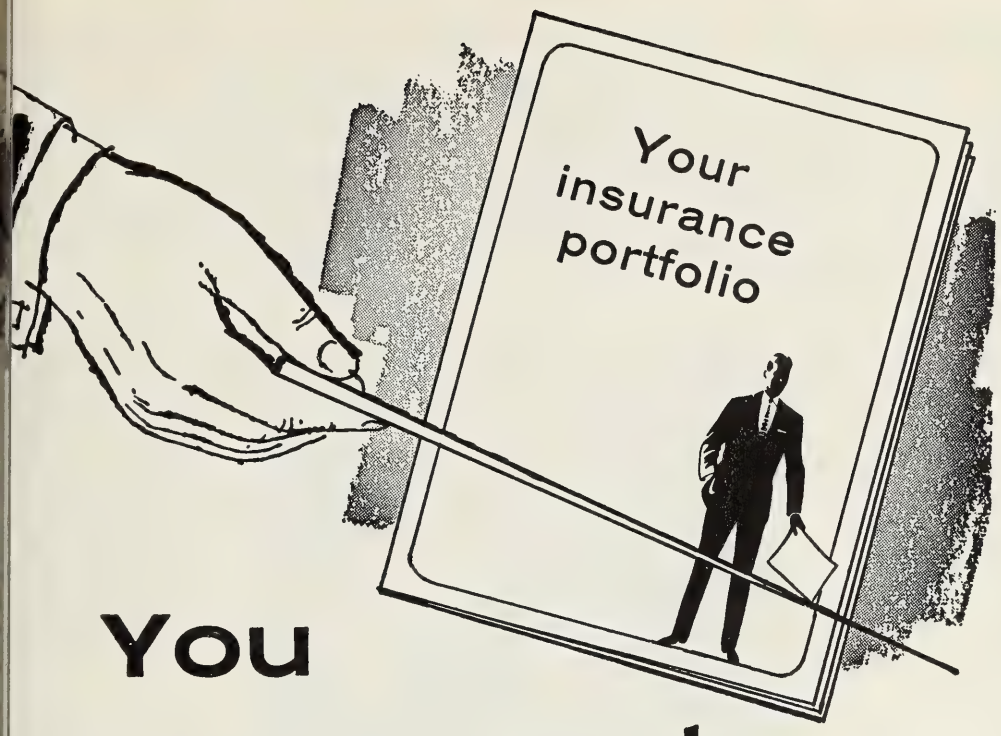


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Prince Paul died in 1762, and was succeeded by his brother Nicolaus 'The Magnificent', a living example of eighteenth century extravagance and ostentation. The flamboyance of his dress was legendary all over Europe, his splendid new palace of Esterház was compared to Versailles for its grandeur. Prince Nicolaus had, luckily for Haydn, a real love for music. He was from all accounts also a generous and kindhearted man, and he and Haydn enjoyed an extraordinarily close relationship for nearly thirty years.

During his first five years of service at Eisenstadt, Haydn composed several divertimenti, six string trios, a horn concerto, twelve minuets for orchestra, concertos, trios, piano sonatas and variations, as well as sacred music, four operettas and a pastoral, *Acide e Galatea*. In addition, thirty symphonies and cassations belong to this period, of which no. 24 is one. Haydn composed the symphony in 1764, and one presumes it was first performed the same year. It is a happy work, set in the usual four movements. The beautiful adagio might well be the slow movement of a flute concerto, reminding one of the similar movement for solo cello in Symphony no. 13, which the Orchestra played last season.

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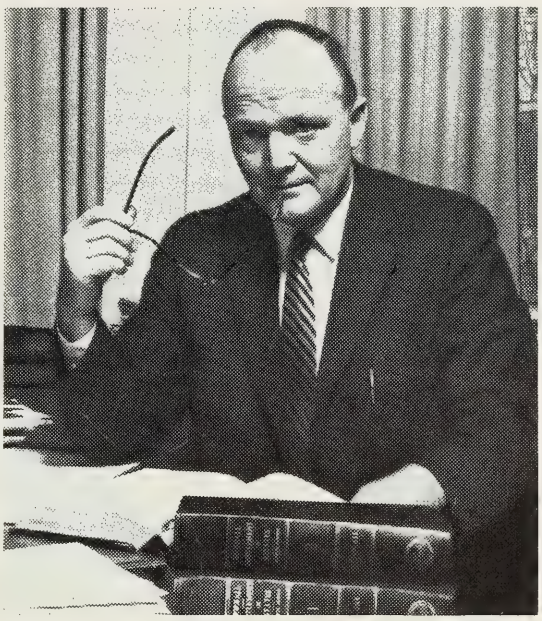
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LUIGI DALLAPICCOLA

Tartiniana, divertimento for violin and orchestra (1951)

Program note by Arthur Cohn

Dallapiccola composed *Tartiniana* in 1951 and the first performance was given in Bern on March 4 1952. Sandro Materassi was the soloist and Hans Rosbaud conducted.

Luigi Dallapiccola is classified as a twelve-tone composer, but holds a very individual place in the dodecaphonic coterie. With Dallapiccola, the Schoenbergian serial tools are tempered with Italian oils. The heavy, heavy hang-over and turgidity (read also: rigidity) of the German school of serial compositions (much of which is coldly academic) is the very opposite of Dallapiccola's aesthetic — a music both sensitively intimate and of superb, quiet emotion. It is, in short, lyrical serial music rather than brutally anti-tonal; creations born of genuine, dramatic documentation rather than sheer intervallic blue-printing. With Luigi Dallapiccola, theory does not squelch creative artistry.

Dallapiccola was born February 3 1904 in Pisino d'Istria, then part of the Austro-Hungarian Empire. In 1918, the province became part of Italy (at which time the composer became a naturalized Italian); since then it has become Jugoslavian territory. After the usual education given the young, Dallapiccola decided to make music his career — a decision that did not meet with parental opposition (his father was culturally-minded, himself a high school principal). Full-fledged courses began in 1922, when Dallapiccola moved to Florence, where he has had his home since. He studied piano with Ernesto Consolo and composition with Vito Frazzi, graduating from the Cherubini Conservatory in 1931, to which he was appointed a member of the faculty in 1934. Pedagogical activities have been constant ever since, including two seasons as professor of composition at Queens College in New York. Dallapiccola's initial visit to the United States was in 1951 when he came to teach composition at the Berkshire Music Center in Tanglewood; the invitation was repeated the following year. As a pianist, Dallapiccola formed a duo with the violinist, Sandro Materassi, but in the last decade, this part of his musical life has almost ceased. Occasionally, Dallapiccola has conducted some of his compositions, but this is an extremely minor part of his career.

Arthur Cohn is Director of Serious Music of MCA Music Publishers in New York City. He conducts the Haddonfield Symphony Society and the Symphony Club of Philadelphia, from whose ranks have come many dozens of players now occupying posts in orchestras throughout the country. From 1934 until 1952, he was the Curator of the Edwin A. Fleisher Music Collection. He then became Executive Director of the Settlement Music School in Philadelphia and from 1956 until 1966 directed the classical music activities at the publishing house of Mills Music. He has appeared as guest conductor with the Philadelphia Orchestra and the National Orchestra of Mexico. Author of several books, he is also on the staff of The American Record Guide.

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The Italianiate element that predominates in Dallapiccola's work is evidenced by his concentration on vocal compositions (the voice most often associated with coloristic chamber-music compounds). Of these, the most important are *Due Liriche Di Anacreonte* (with 2 clarinets, viola, and piano), *An Mathilde* (with string quartet), *Goethe Lieder* (with E♭, B♭, and bass clarinets), *Cinque Frammenti Di Saffo* (with 15 instruments), and *Sex Carmina Alcaei* (with 11 instruments). The choral output includes the *Sei Cori Di Michelangelo Buonarroti Il Giovane* (a 3 series affair: the first, *a cappella,* the second, framed with 17 instruments, and the last, with full orchestra), the *Canti Di Prigionia* and the *Canti Di Liberazione.* Dallapiccola has written three operas — the first two each consist of one act: *Volo Di Notte* and *Il Prigioniero;* the latest is *Ulysses* (just completed), which will receive its première in Germany next season. The American première has been arranged for the season 1969–70.

It is important to emphasize the democratic credo that suffuses Dallapiccola's thinking. The major influence in this attitude was implanted during the composer's impressionable, early years, when his family was moved by the Austrian police from their home to Graz because Dallapiccola's father was suspected of having pro-Italian sentiments. The growth of Fascism, the Nazi-Fascist 'race manifesto' of 1938, and the Germans' occupation of Florence during the Second World War were horrors Dallapiccola could not permit to exist without protesting — in

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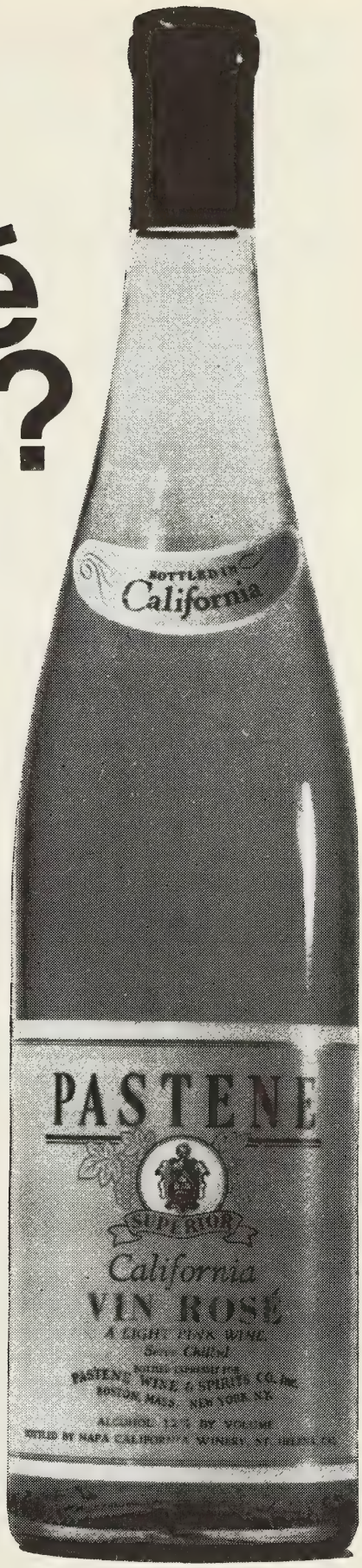
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the most pertinent way he could, by musical documentation. This is exemplified in three of his works which deal with the theme of liberty — spiritual as well as of the body: the *Canti Di Prigionia* (composed between 1938 and 1941), the *Canti Di Liberazione* (written in 1955), and the opera 'The Prisoner', begun in 1944 and completed four years later.

Among other works in Dallapiccola's catalogue are the *Due Pezzi* for orchestra, an enlargement and modification of the *Due Studi* for violin and piano, and the *Variations for Orchestra,* written for the Louisville Orchestra. This is a recasting of the *Quaderno Musicale De Annalibera,* a set of 11 studies for piano (the 'Annalibera' referred to is the composer's daughter).

Tartiniana, subtitled 'Divertimento per Violino e Orchestra', was 'commissioned by the Koussevitzky Foundation in the Library of Congress and Dedicated to the Memory of Serge and Natalie Koussevitzky'. Coincidentally, the canon which highlights the third part (there are four movements, played as a unit, save for a very slight pause midway) was sketched on June 6 1951, the day that Dallapiccola received the news of Koussevitzky's death. The scoring, following Dallapiccola's penchant for specialized color, is for a large chamber orchestra of 2 flutes (the second doubling on piccolo), oboe, 2 clarinets (the second doubling on the small E♭ representative), bass clarinet, 2 bassoons, double bassoon, 3 brass (2 horns and a trumpet), harp and xylophone. The strings (minus violins, in order to highlight the solo voice) are detailed precisely to be 3 each of first and second violas, 3 celli, and 2 double basses.

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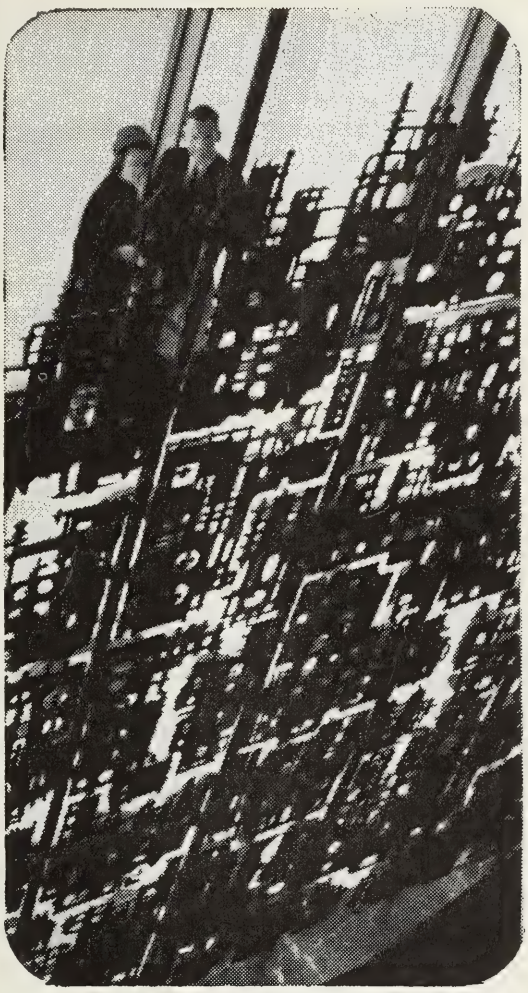
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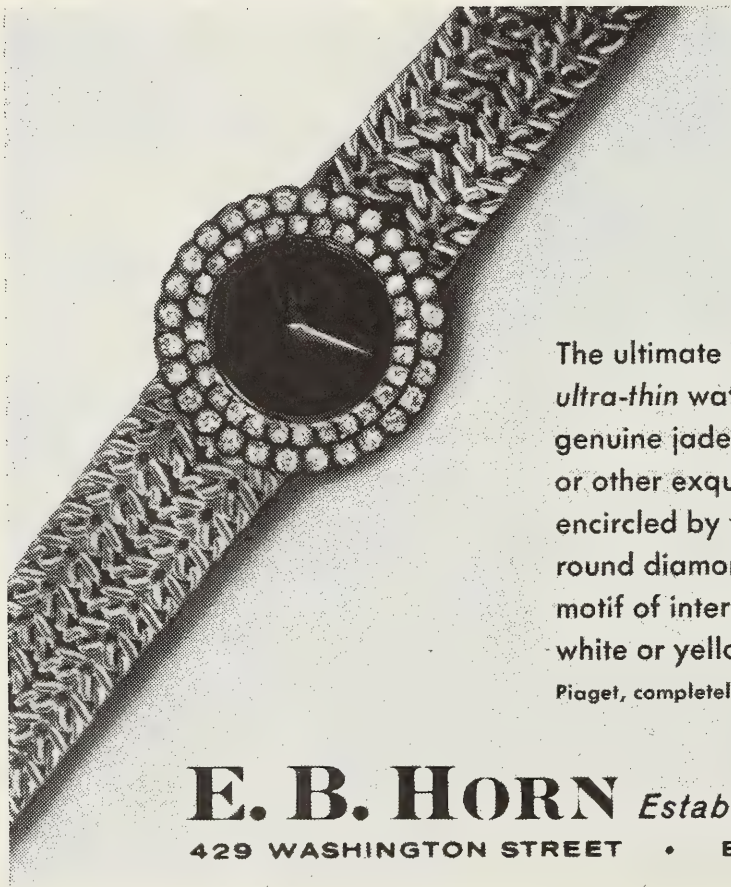
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The thematic material of the opus is taken from four of Tartini's sonata movements: a *Larghetto* from a Sonata in D, the second movement (an *Allegro assai*) and first movement (an *Andante affettuoso*) of a G minor Sonata and the final section of a G major Sonata (a *Presto assai*). An Italian critic has indicated the coincidence that Tartini came from the same part of the country (Pirano d'Istria) as Dallapiccola (Pisino d'Istria). Thus, in *Tartiniana,* one Istrian pays homage to another, in a compact composition where eighteenth-century melodicism is enhanced, and excited by utilizing twentieth-century serial methods for tonal materials. The score is laced with canons of all types and includes more than a passing glance at polymeters — definitely notated or implied. Regardless of the polyphony (the contrapuntal constructions constitute a field day for an analyst) and the mensural byplay, no interference occurs to the diverting aspects of the piece. Two other Tartini-Dallapiccola hybrids followed: one aptly and neatly titled *Tartiniana Seconda,* the other, an *Improvisation (After Tartini).*

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GUSTAV MAHLER

Symphony no. 1 in D major

Program note by Jack Diether

Mahler was born in Kališt, Bohemia on July 7 1860, and died in Vienna on May 18 1911. He completed his First Symphony in 1888, and the first performance took place at Budapest on November 20 1889. Performances followed in Hamburg in the autumn of 1892; at Weimar in June 1894, and in Berlin in March 1896. The composer conducted the first performance in the United States, which was at a concert of the Philharmonic Society of New York on December 16 1909. Dimitri Mitropoulos conducted the first performance by the Boston Symphony Orchestra on November 23 1923. The most recent performances in this series were conducted by Erich Leinsdorf on October 12 and 13 1962. A recording by Erich Leinsdorf and the Orchestra is available on RCA Victor.

In December 1909, approximately a year and five months before his death, Mahler wrote to his friend Bruno Walter from New York: 'The day before yesterday I introduced my First Symphony here! – without, it seems, striking any responsive chord. I, however, was quite satisfied with this youthful venture. I am strangely affected when I conduct one of these works of mine. I feel crystallized there a burning pain in my heart. What a world is this, that casts up such sounds and reflections of images! Things like the funeral march, and the storm that erupts as soon as it is over, seem to me like a flaming indictment of the Creator.'

It should not surprise us that this Symphony no. 1, completed in Leipzig in the spring of 1888, presents full-blown, as it were, all that we have come to recognize as Mahlerian. It was not his first attempt at writing a symphony – only the first to be acknowledged by him and passed down to us. In 1896, Mahler made passing reference to a student Symphony in A minor, of which, he said, 'three movements exist; the fourth movement was completely finished, but only in my head, or rather at the piano'. His early biographers also mention a *Nordic Symphony* or *Nordic Suite* composed before 1882, which Guido Adler described as 'destroyed'.

Either of these may be the conservatory symphony whose planned performance in 1877 (Vienna Conservatoire) came to an abrupt end when the director hurled the score at Mahler's feet, shouting: 'Your parts are full of mistakes! Do you think I'm going to conduct a thing like that?' And finally, Willem Mengelberg tells of playing through on the piano, with the assistance of Max von Schillings, the manuscripts of no fewer than *four* such early Mahler symphonies. This was some time before 1939, in the home of the Baroness von Weber in Dresden. (Mahler had a passionate love affair in 1888 with this lady, whose husband was the grandson of Carl Maria von Weber. The present whereabouts of these manuscripts is unknown.)

Jack Diether, a naturalized American writer born in Vancouver, B.C., is a recent recipient of the Mahler Medal of Honor from The Bruckner Society of America *for his studies into the life and works of Gustav Mahler, studies which will shortly be put into book form. He is a regular contributor to* The American Record Guide.

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It is more than likely that some known Mahlerian themes would crop up in these works if we could see them today. The recurrent musical ideas which seem to link all his works in a kind of continuous chain are to be found in abundance in the Symphony no. 1 in D major; and further links are to be expected, since making music was, for Mahler, such an associative process, almost biographical.

The main theme of the first movement, for example (appearing after his slow introduction), is based entirely on *Ging heut' morgens übers Feld* ('On the morning field I trod'), the second song in his cycle *Lieder eines fahrenden Gesellen* (Songs of a Wanderer, 1884), set to Mahler's own text. The theme of the second movement is built on a stamping *Ländler* (country dance) rhythm heard before in his song *Hans und Grete* (Hansel and Gretel). That song in turn was known in its earliest (unpublished) form as *Maitanz im Grünen* (May Dance on the Green, 1880).

The funeral march of the third movement is of course the famous satirical canon on the popular folk-song *Frère Jacques* (or *Bruder Martin*). But the middle, contrasting part of the movement is based on the dreamy music of *'Auf der Strasse stand ein Lindenbaum'* ('By the road there stood a lime tree'), the final stanza of the fourth and last song in *Lieder eines fahrenden Gesellen* — the song entitled *Die zwei blauen Augen von meinem Schatz* ('The two blue eyes of my sweetheart'). And apparently this music goes further back still, to

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the deleted first part of Mahler's cantata *Das klagende Lied* (The Song of Lamentation), composed between 1878 and 1880. According to Hans Holländer, the young knight of that cantata, having found the flower for which he and his rival brother have searched high and low, stretches out beneath a willow tree to the same ethereal melody to which the rejected 'wanderer' of the song-cycle lies down to find peace under the lime tree. Thus the same musical idea links the cantata (in its original form), song, and symphony. A further reference to *Das klagende Lied* also appears prominently in the finale of the symphony: during the 'flaming indictment' with which the finale sets off on its astonishing odyssey, the violins play the same chromatic wailing theme which the chorus in *Das klagende Lied* sings to the words *'Weh, weh!'* ('Woe, woe!'). The emotional connections behind all this are as clear as the literal connections (if one should attempt to discover them) are mystifying.

The First Symphony itself also has a deleted section, for in its initial presentation, in 1889, it was in five movements rather than four. Between the first movement and the *Scherzo* came an *Andante* in C major, subtitled *Blumine*. (The title is a reference to a chapter in Jean Paul Richter's novel *Titan*.) And the main trumpet theme of *Blumine* has been identified with the lost incidental music which Mahler composed in 1884 for the play *Der Trompeter von Säckingen*. Max Steinitzer quoted the theme from memory a few years after Mahler's death (in an article in *Der Anbruch*) as 'Werner's Trumpet Song', and it turns out to be identical with the theme of the rediscovered *Blumine* piece, which is now living an independent life of its own. The cadence figure of this same theme, for violins, anticipates a cadence-tune in the symphony's finale (D flat cantabile section).

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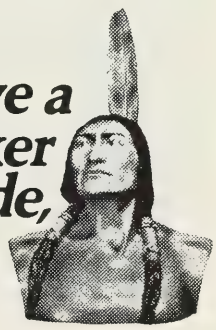


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The dropping of this *Andante* movement from the scheme of the symphony is bound up with Mahler's early difficulties over the then burning issue of 'program' versus 'absolute' symphonies. His colleague Richard Strauss had *made* it a burning issue with his 'symphonic poems' (after those of Liszt), and he encouraged Mahler to present his symphonies with elaborate program-books explaining their 'meaning' in detail, since they obviously were not *un*-'programatic' in the classical sense. Mahler at first was glad to oblige; but he, who was an instinctual musician, rather than a representational one in the Lisztian-Straussian manner, soon found himself 'between the Devil and the deep blue sea'. His descriptions were, of course, taken quite literally by the critics, and, as a result, 'protests were heard that some of the "episodes" did not come off as scheduled'. After his *removal* of all official commentary, his critics then began to refer to 'much that might have been happily explained had not the composer laid the ban of silence on the program annotator!'

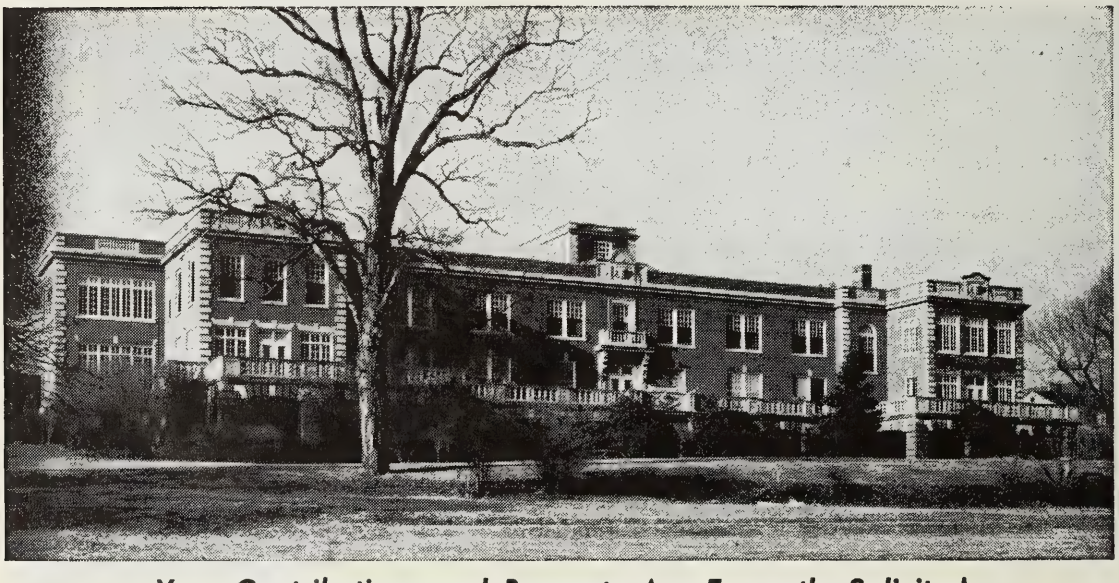
The 'explanations' sought remind us of Louis Armstrong's definition of jazz: 'If you have to ask, you'll never know.' That is what Mahler soon realized – that if his music did not speak for itself, with its own voice, it would not speak at all. And so he successively offered his First, Second, and Third symphonies each with its own literary program, only to drop the program after the initial performances. Characteristically, the Second and Third symphonies both contained

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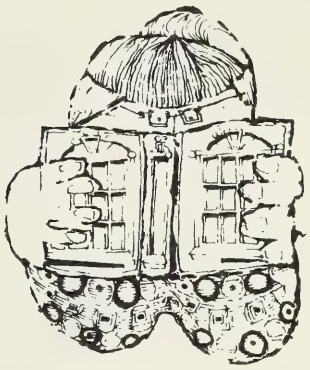
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vocal movements, whereas the First was purely orchestral; nevertheless the process was exactly the same. 'My music,' he said, 'is, everywhere and always, only a sound of nature! I do not recognize any other sort of program, at least not for my works. Although I have given them titles now and then, it is just because I wanted to indicate where emotion should become transformed into imagination. If words are necessary for this purpose, the articulate human voice is there to fulfill the boldest ambitions – thanks to its association with the revealing word.'

The width of his breach with the Strauss school during the 1890s is fully indicated by the metamorphosis of the First Symphony, since its original designation (Budapest, 1889) *was* in fact 'Symphonic Poem' rather than 'Symphony'! Here is the full outline of the work as offered shortly afterward in Weimar:

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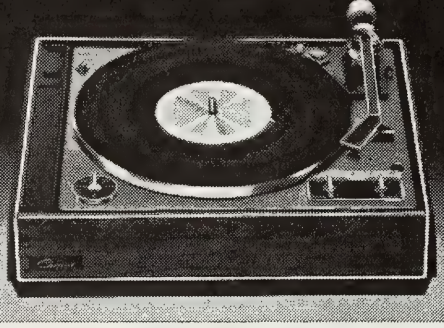
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At another performance in Hamburg, the introduction to the first movement was given its own title – *Winterschlaf* (Winter Sleep) – which, together with *Frühling und kein Ende,* recalls his original titles for the opening of the Third Symphony: 'Pan Awakes – Summer Marches In'. In Hamburg the fourth movement was also renamed *Gestrandet – Ein Totenmarsch in Callots Manier* (Stranded – A Dead March in the Style of Callot).

Along with Mahler's subsequent decision to designate the work simply as 'Symphony no. 1', without further titles, apparently went his desire to have it accepted as a composition in the standard four symphonic movements – hence, perhaps, his simultaneous deletion of one of the movements. With the partly vocal Second and Third symphonies he relaxed again and permitted himself five and six movements respectively. Yet even in the case of the Second Symphony, he was later to speak of its *Andante* as an 'interruption' of its natural progression. And incidentally, the composing of the Second also witnessed Mahler's last flirtation with the 'symphonic poem' idea, since the first movement had originally been designed as a separate piece – a symphonic poem entitled *Totenfeier* (Funeral Rites), after the poem by Adam Mickiewicz.

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Explaining the First Symphony's 'new look' to a friendly critic (still a rare phenomenon for him) in Berlin, Mahler wrote in March 1896: 'There is some justification for the title, *Titan,* and for the program. That is, at the time my friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand; therefore I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are quite inadequate and do not even characterize the music accurately, but also because I have learned through past experience how the public has been misled by them. But that is the way with every program! Believe me, the symphonies of Beethoven, too, have their inner program, and when one gets to know such works better, one's understanding for the proper succession of the emotions and ideas increases. In the end, that will be true of my works also.

'In the third movement (the funeral march) it is true that I got the immediate inspiration from the well-known children's picture, "The Hunter's Funeral Procession". But in this place it is irrelevant what is represented. The important thing is the *mood* which should be expressed, and from which the fourth movement then springs suddenly, as lightning from a dark cloud. It is simply the cry of a deeply wounded heart, preceded by the ghastly brooding oppressiveness of the funeral march.'

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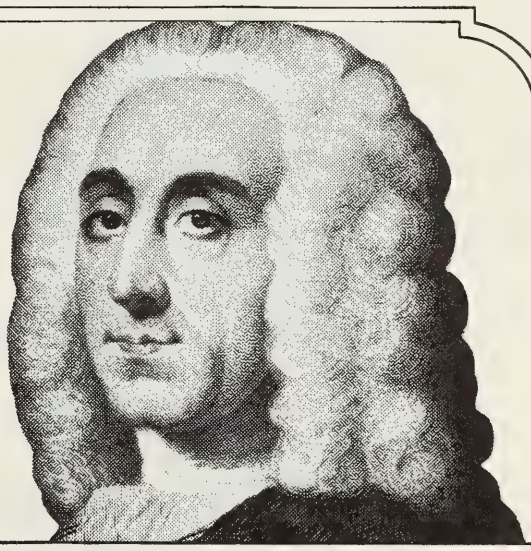
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From the prior subtitle 'Dead March in the Style of Callot', it is not clear whether Mahler was actually attributing the 'well-known children's picture' which inspired his slow movement to Jacques Callot, the French engraver. It has since been identified as the work of Moritz von Schwind. At any rate its farcical depiction of woodland creatures – hares, foxes, deer, etc. – in attitudes of mock grief, some playing musical instruments, as they carry the body of the hunter to his own grave, sorts well with the grotesque metamorphosis of *Frère Jacques* which first begins in the upper muted register of a solo string bass! Mahler's uniquely surrealist approach to music – his way of putting familiar, sometimes homely, musical ideas into the most bizarre and unexpected contexts – is pointed up at once by the analogy he makes here to the more familiar concept of surrealism in art. 'It is good,' he wrote, 'when, during the first period when my style still seems strange and new, the listener gets some road-maps and milestones on the journey – or rather a map of the stars, that he may comprehend the night sky with its glowing worlds. But such an explanation cannot offer more. Man must make the association with something already known – otherwise, he is lost.'

It is part of the eternal freshness of Mahler's music that we are always making new associations as we listen to it, no matter how many times we have heard it before. Mahler's style is no longer a mystery, but his individual works are, for even as we learn more about ourselves and our world from day to day, so we come back to him and make some new discovery, some new connection. The instruction *'Wie ein Naturlaut'* ('Like a sound of nature') stands at the head of the first page of his



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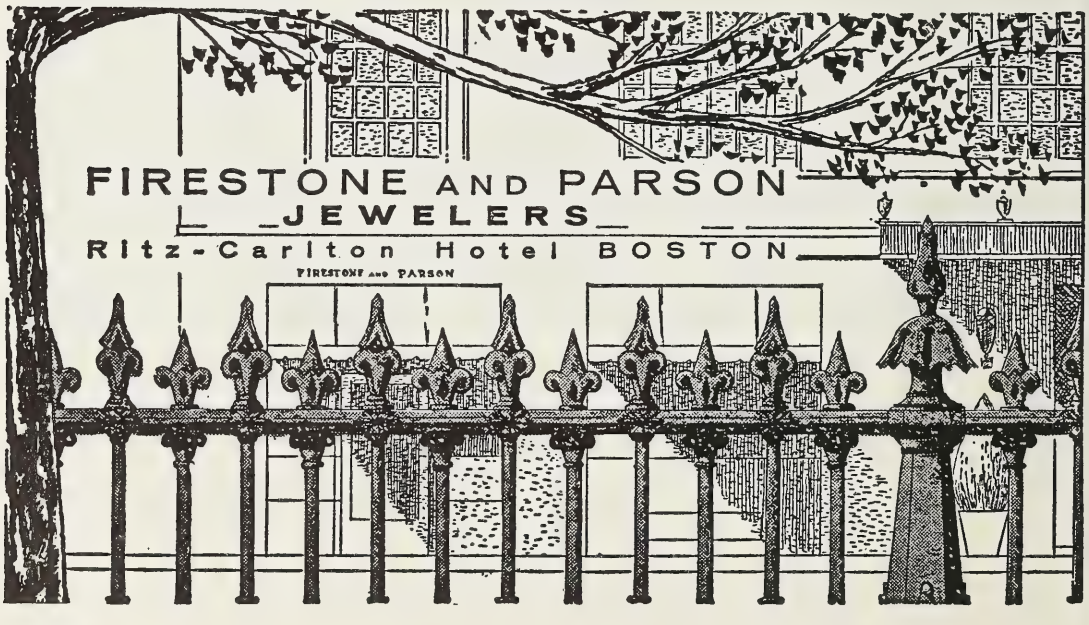
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First Symphony, as though it applied indeed to every page of every symphony. The surrealistic cuckoo (solo clarinet) who breaks into that 'winter sleep' sings his one descending interval as a perfect fourth instead of the 'regulation' major third, insisting on it again and again, until all nature bursts into song as if by some divine revelation. Later in the movement the landscape suddenly darkens, to a great orchestral tolling, as of bells, but with their interval *reduced* to a chilling semitone, then to an awesome minor third. It is, in retrospect, a mere passing summer storm – but, more important, a harbinger of the furious outcry and apocalyptic revelations of the finale.

As for the great finale itself, the music of 'And He shall reign for ever and ever', from Handel's *Messiah,* is the final proclamation of the brass in that pantheistic fantasia which traverses the spiritual cosmos, from Inferno to Paradise. 'As lightning from a dark cloud' is the flash of illumination and understanding we receive, and we remember Mahler's own words to Bruno Walter: 'Strange, but when I hear music – even while I conduct – I can hear quite definite answers to all of my questions, and I feel entirely clear and sure. Or rather, I feel quite clearly that there are no questions at all."

Although Bruckner introduced the four Wagner tubas into the symphony, it was Mahler's First which brought a full *Ring*-sized orchestra onto the concert platform for the first time. Its instrumentation calls for 4 flutes (2nd, 3rd and 4th doubling with piccolo), 4 oboes (3rd doubling with english horn), 4 clarinets in B flat, A and C (3rd doubling with bass clarinet in B flat, and 3rd and 4th with 'piccolo' clarinet in E flat), 3 bassoons (3rd doubling with contrabassoon), 7 horns, 5 trumpets, 4 trombones, bass tuba, timpani (2 players), percussion (bass drum, cymbals, triangle and gong), harp, and strings.

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Gustav Mahler and his First Symphony

by Bruno Walter

(Reprinted from the program of the Philharmonic Orchestra of Los Angeles)

It was in June 1894 that a cry of indignation rose from the musical press in Germany. Gustav Mahler's First Symphony had been performed at the Music Festival in Weimar and had aroused a hurricane of excitement. I remember my passionate interest at reading those furious attacks against the violent work, particularly against the third movement, the grotesque funeral march and the eruptive Finale. I instinctively felt that this kind of attack could have been caused only by a most important and original work. The reports fascinated me and there was nothing I desired more intensely than to hear the symphony, to know the man whose imagination had produced something so new as this funeral march.

Destiny granted me the fulfillment of this wish. In September of the same year I stood – a young musician of eighteen years – in the office of the Hamburg Opera House where I had been engaged as a 'coach' and there entered the room with hasty steps a strange personality: a man (not tall) lean, with oblong ascetic face, the extremely high and steep forehead framed by waves of black hair, fiery deep eyes behind spectacles – the very image of the poet E. T. A. Hoffmann's demoniacal 'Kapellmeister Kreisler' (musically immortalized by Schumann's 'Kreisleriana').

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His looks, his words, his gestures and behaviour corresponded perfectly to the picture my imagination had formed of the author of such a fantastic Symphony. So I recognized Mahler – then first conductor of the Hamburg Opera – and I felt I finally had met genius alive: one of the great masters who until then had spoken to me only by their works had entered my life in person.

In a minute my shyness disappeared before the very friendly way he addressed me and talked to me. The rather inaccessible, vehement, unpredictable man showed from the beginning only kindness and benevolence to me. He took interest in my talent, he introduced me gradually into his creative realm. I could take part in the glowing spiritual life of this great Faustian nature that was so eager to embrace whatever man had thought and felt, and so began a friendship between the great master and the young musician that lasted until Mahler's death in 1911.

The majority of the people who came in touch with him felt embarrassed in his strong and imposing presence, despite the kindness which belonged to the basic structural features of his being. The abrupt changes in his moods did not help to make them feel more comfortable. He was subject to inner disturbances which suddenly interrupted his tranquillity of mind and his talk. An expression of suffering which appeared on his face was so impressive that silence spread over the whole room.

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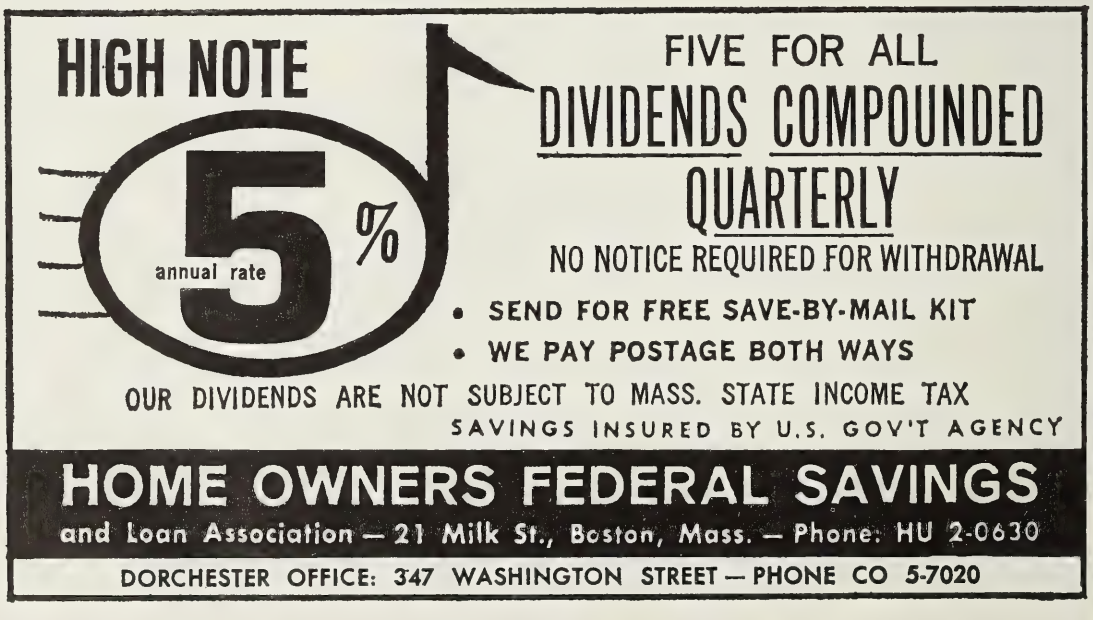
There's more to it. Maybe that's how come everybody's reading The Globe these days.

These drastic changes from serenity to gloom and the vehemence of his temperament had often an intimidating effect, even on persons near to him. The reason for these strange moods was that the undercurrent of creative activity, with its haunting visions and thoughts, was stronger within him than his participation in the actual happenings of the moment and further, that his character combined contrasts of friendliness and severity, naïveté and wisdom, melancholy and humour, and so one always had to expect from him the unexpected.

In later years, of course, the vehemence diminished and his mood was often as described in his song *'Ich bin der Welt abhanden gekommen'* ('I am lost by the world'). Born romanticist and loving son of nature, he lived under the spell of her mysteries and more and more his life was dominated by one longing: he sought God. From his Second Symphony every work was an expression of his hopes, doubts, despair, visions, longing. But the First Symphony is not yet dictated by such feelings. In that confession of an exuberant youthful heart speaks the romanticist.

The first movement originally was named 'spring and no end', gay as the second with its Austrian-Moravian dance-motives. Between the second and third movements we have to imagine the shock of a tragic event, from which originates that spectral-grotesque funeral march, a unique sound of despair, the deep hopeless night which is made still darker by the lightnings of irony and scorn.

Then he unleashes the tempest of the Finale, a wild eruption, a life-and-death-struggle leading to a triumphant conclusion. And I am sure that this final triumph after a long struggle will prove symbolic for the fate of Gustav Mahler's work in its totality.





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The soloist



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players, whose tour last year to the Soviet Union, Germany and England he led. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA Victor), and by Bach, Schoenberg and Sibelius. Last season he played the Brahms Concerto with Erich Leinsdorf and the Boston Symphony Orchestra in Boston and at Tanglewood, and with Leopold Stokowski and the American Symphony Orchestra in New York; earlier this season he played the Beethoven Concerto with the Orchestra under Erich Leinsdorf, which he will repeat in Chicago next week.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center. He finds time occasionally to play a game of squash, a round of golf and a hand of bridge.

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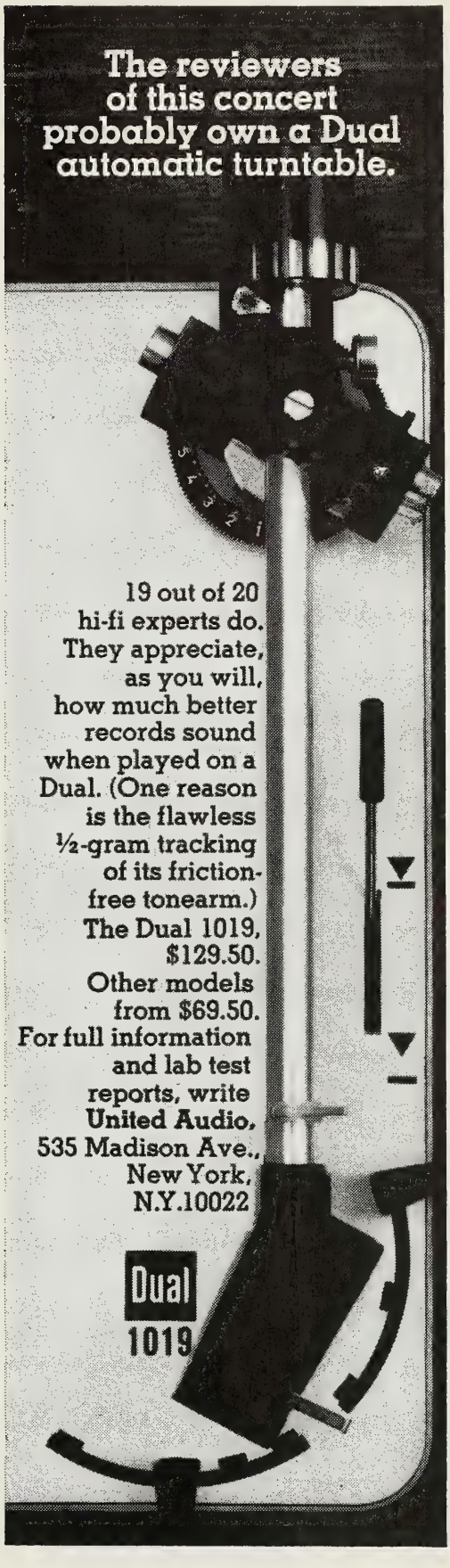
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Subscribers who wish to release their seats for a specific concert are urged to do so as soon as convenient. They need only call Symphony Hall, CO 6-1492, and give their name and ticket location to the switchboard operator. Subscribers releasing their seats for resale will continue to receive written acknowledgment for income tax purposes. Since the Management has learned by experience how many returned tickets it may expect for concerts, those who wish to make requests for tickets may do so by telephoning Symphony Hall and asking for "Reservations." Requests will be filled in the order received and no reservations will be made when the caller cannot be assured of a seat. Tickets ordered under this plan may be purchased and picked up from the Box Office on the day of the concert two hours prior to the start of the program. Tickets not claimed a half-hour before concert time will be released.

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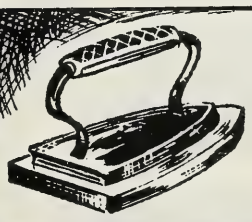


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Exhibition

The paintings on view in Symphony Hall now through the end of the season are loaned by the Tyringham Galleries, which are located in the unique 'Gingerbread House' in Tyringham, Massachusetts, not far from Tanglewood. The artists represented are well known contemporary painters from New York, Boston and the Berkshires.

New recordings by the Boston Symphony Orchestra

RCA Victor's March release includes the new recording of the Fourth Symphony of Brahms by Erich Leinsdorf and the Boston Symphony Orchestra. This completes the set of the Brahms symphonies, and makes a splendid addition to the impressive list of performances by the Orchestra now available on record.

Subscription Renewals

During recent months the Orchestra has been converting its subscription information and mailing lists to an automated system – a method instituted after studies had indicated that these matters could be handled in this way with greater efficiency and at reduced cost to the Orchestra.

Mailing of the renewal notices for the 1968–69 season will start later this month. They are of slightly different form. Until the new system has had a thorough shake-down all subscription information on the renewal card will be carefully checked by the Subscription Office prior to the spring mailing.

We expect this new system to be an improvement, and will bend every effort to assure each subscriber that his wishes are observed. But it is possible that some errors will occur. Should any problems arise, the Subscription Office will be glad to be of assistance. We appreciate your cooperation.

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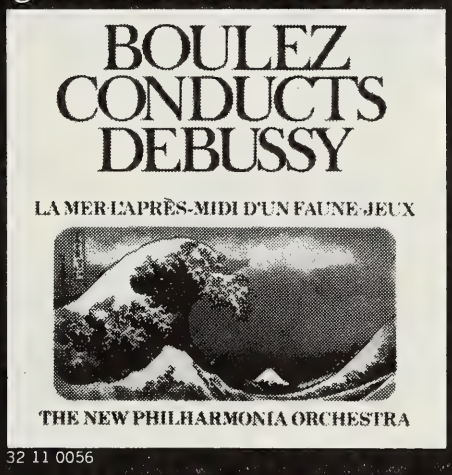
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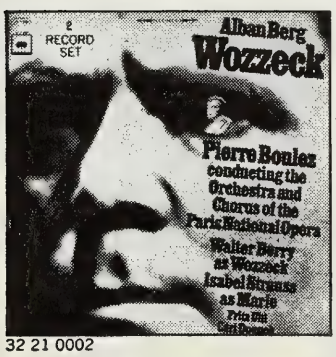
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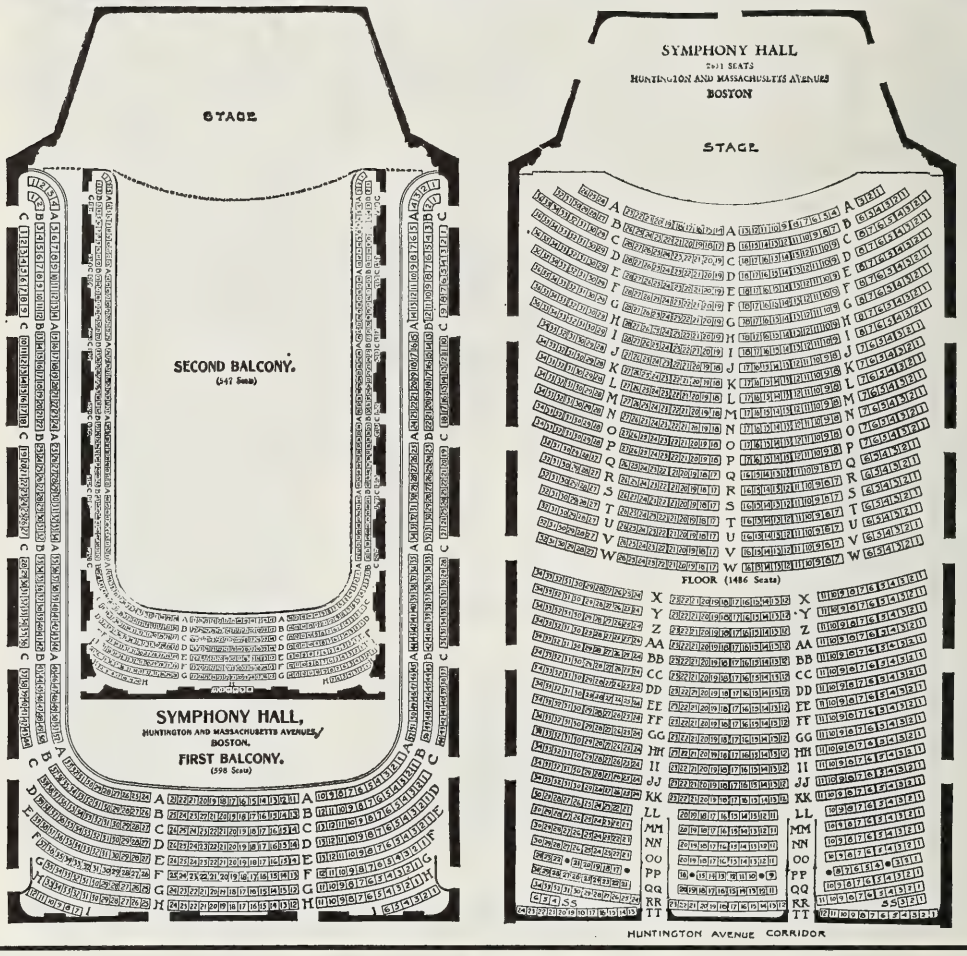
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BEETHOVEN	
Symphony no. 3 (Eroica)	LM/LSC 2644
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Overture Leonore no. 3 *with Schumann Symphony no. 4*	LM/LSC 2701
Piano Concerto no. 3 (Rubinstein)	LM/LSC 2947
Piano Concerto no. 4 (Rubinstein)	LM/LSC 2848
Piano Concerto no. 5 (Rubinstein)	LM/LSC 2733
BRAHMS	
Symphony no. 1	LM/LSC 2711
Symphony no. 2	LM/LSC 2809
Symphony no. 3	LM/LSC 2936
Piano Concerto no. 1 (Rubinstein)	LM/LSC 2917
Piano Concerto no. 1 (Cliburn)	LM/LSC 2724
BRUCKNER	
Symphony no. 4	LM/LSC 2915
MAHLER	
Symphony no. 1	LM/LSC 2642
Symphony no. 3	LM/LSC 7046
Symphony no. 5	LM/LSC 7031
Symphony no. 6	LM/LSC 7044

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ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

There is one concert to come in the successful series which has been presented by the Orchestra and the New England Conservatory at Jordan Hall this season. The Boston Sinfonietta will give a program of music ranging from the early eighteenth century to the present day.

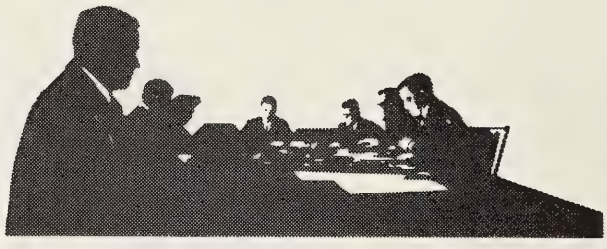
Monday April 22 at 8.30

BOSTON SINFONIETTA

MOZART	Divertimento in D major K. 136
HINDEMITH	Trauermusik for viola and strings JEROME LIPSON
BRITTEN	Variations on a theme of Frank Bridge
BACH	Concerto for violin in A minor GEORGE ZAZOFSKY
BERGER	Three pieces for strings
HANDEL	Concerto grosso in A major op. 6 no. 11

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FUTURE PROGRAMS

Twenty-second Program

Friday afternoon April 12 at 2 o'clock
Saturday evening April 13 at 8.30

JULIUS RUDEL guest conductor

MOZART	Symphony no. 32 in G major K. 318
GINASTERA	Estudios sinfonicos
SIBELIUS	Symphony no. 1 in E minor
WAGNER	Rienzi – Overture

The Orchestra will be touring for the next two weeks and will give concerts in St Louis, Chicago, Cincinnati, Washington, New Haven, Brooklyn and New York. Erich Leinsdorf will conduct all the concerts; the soloists will be Joseph Silverstein in Chicago, Gary Graffman in New Haven and at Philharmonic Hall, and Lilian Kallir in Carnegie Hall.

The next concerts in this series, on April 12 and 13, will be conducted by Julius Rudel, General Director of the New York City Opera. He will conduct the United States première of *Estudios sinfonicos* by Alberto Ginastera, whose operas *Don Rodrigo* and *Bomarzo* Mr Rudel himself introduced in this country. The First Symphony of Sibelius was last heard in this series fifteen years ago.

The concert will end at about 3.45 on Friday
and at about 10.15 on Saturday

Twenty-third Program

Friday afternoon April 19 at 2 o'clock
Saturday evening April 20 at 8.30

ERICH LEINSDORF conductor

Isaac Stern, who was to have appeared with the Orchestra at these concerts, has been forced to cancel his engagements during the coming weeks because of illness. The program for the twenty-third pair will be announced in the next book.

programs subject to change

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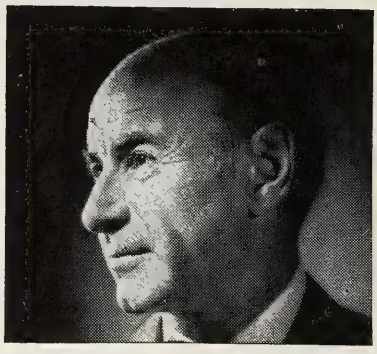
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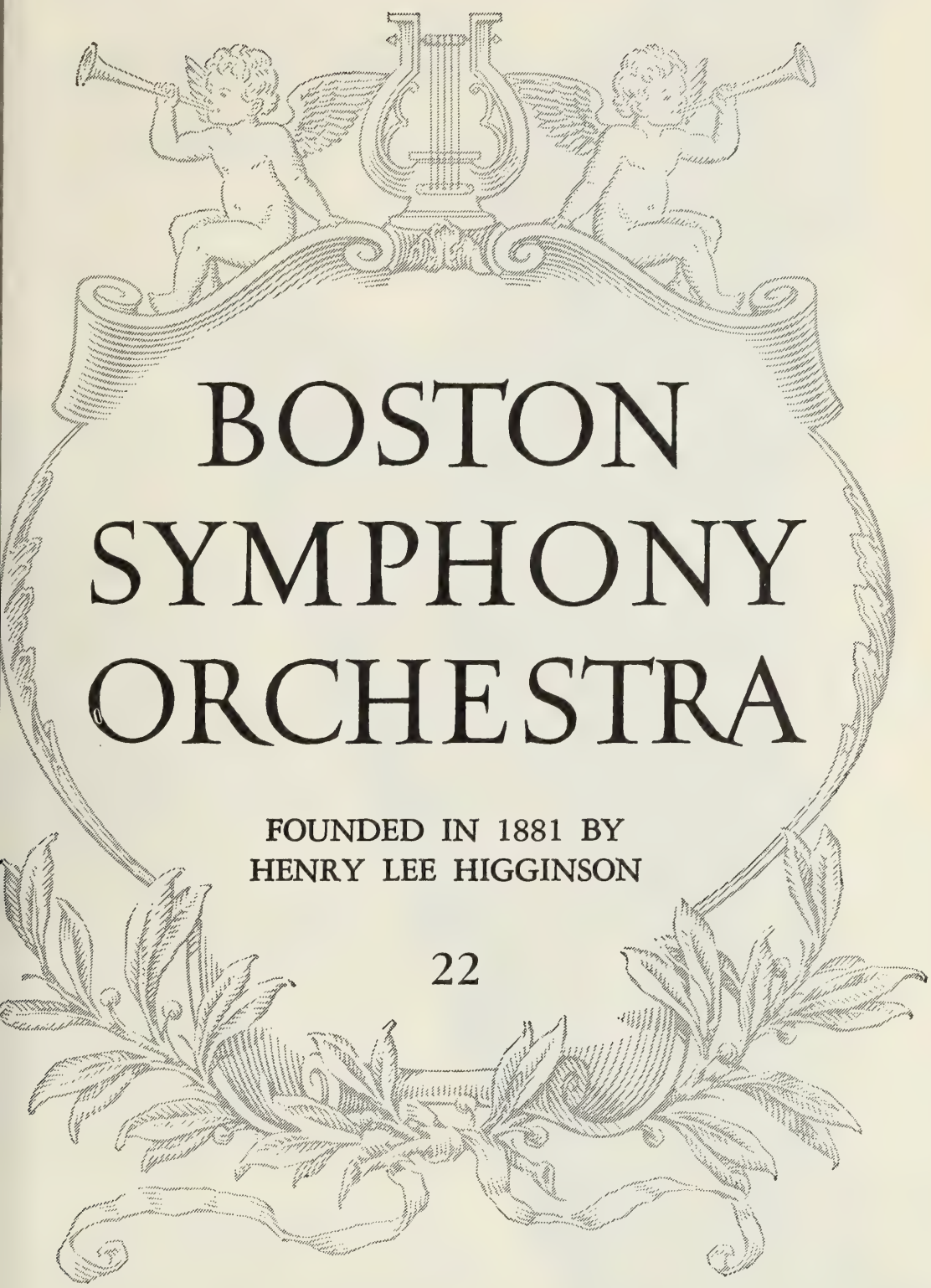


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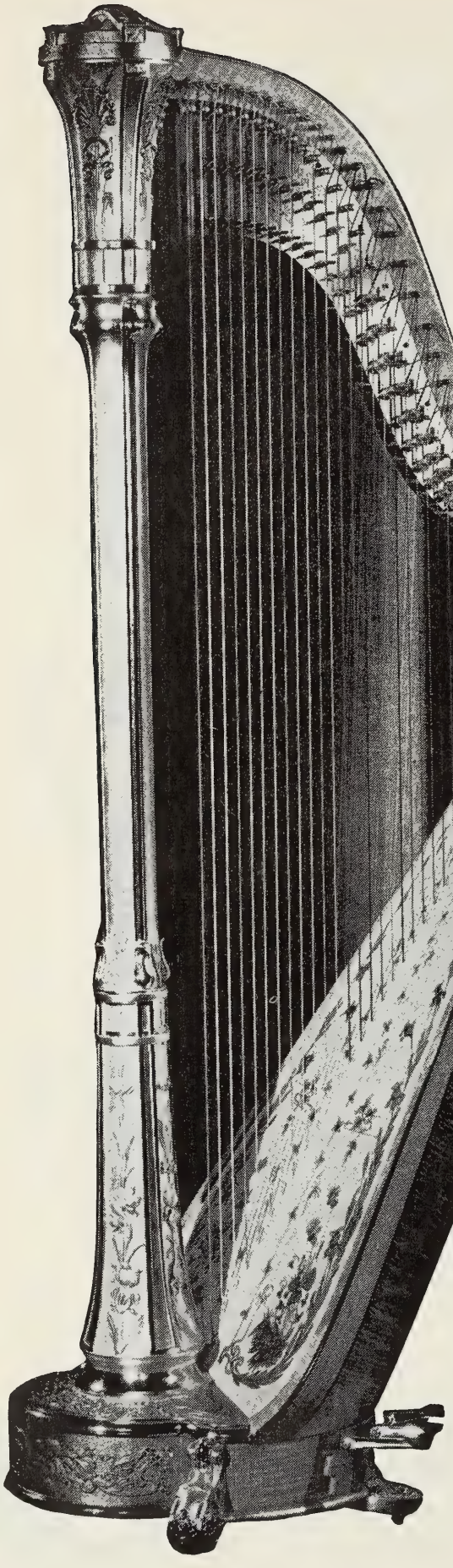


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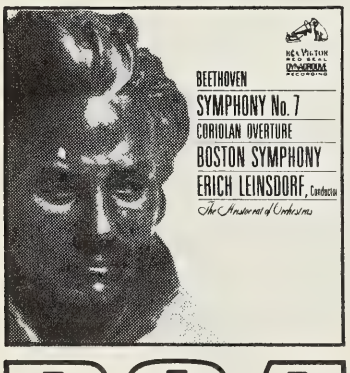
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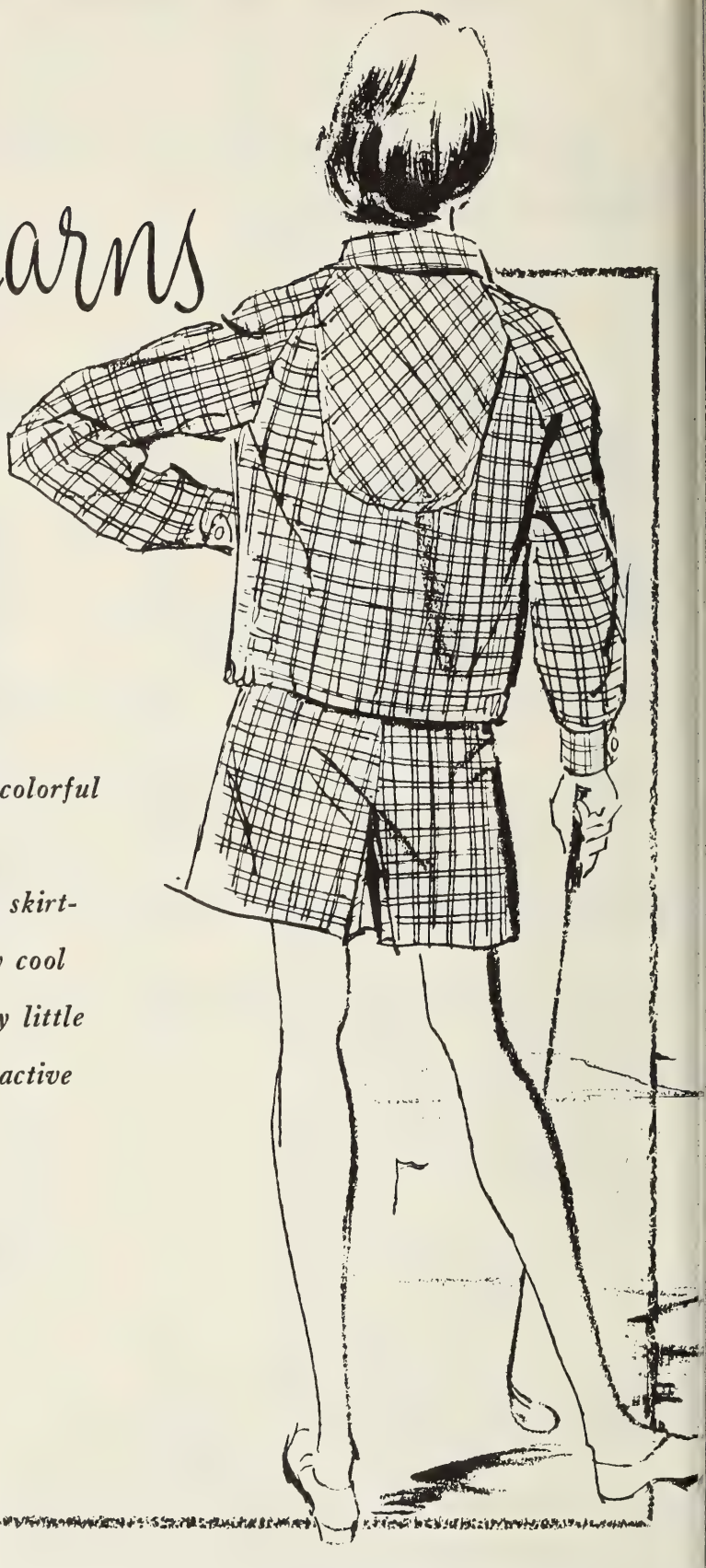
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Allegro spiritoso – andante – allegro spiritoso

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2. For winged motions
3. For densities
4. On a single note
5. For aleatory structures
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Andante ma non troppo lento
Allegro
Finale (quasi una fantasia): andante – allegro molto

WAGNER — Rienzi – Overture

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Program Notes

WOLFGANG AMADEUS MOZART
Symphony no. 32 in G major K. 318
Program note by James Lyons

Mozart was born in Salzburg on January 27 1756, and died in Vienna on December 5 1791. He completed the Symphony no. 32 on April 26 1779.

The instrumentation: 2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

Obviously a biographer must delimit his coverage in some manageable fashion, and when the subject is Mozart it is perhaps defensible to effect a certain arbitrary rigor — even ruthlessness — in the weighting of creative credits and debits. All the same one is obliged, I should think, to question the veracity (or at the least the super-succinctness) of the following passage from W. J. Turner's curiously uneven study:

'It is not necessary to go into much detail about the year 1779, spent in Salzburg. It is sufficient to say that he felt miserable there and unappreciated at his true value. In spite of this he composed many instrumental works and several Masses and other church music.'

Turner thereupon deems worthy of mention only two products of this particular period: the revised *Thamos, König in Ägypten* K. 345, and the never-completed *Zaide* K. 344. As evidence of Mozart's growth as a musical dramatist surely both of these theater pieces deserve to be discussed, but just as surely they do not represent a balanced sampling of the actual *catalogue raisonné* for those twelve months.

When one considers the fact that Mozart in 1779 wrote the 'Posthorn' Serenade K. 320; the Divertimento in D K. 334; the Two-Piano Concerto K. 365; the *Sinfonia concertante* K. 364 — not to speak of the thirty-second and thirty-third Symphonies — one is entitled to conclude that Turner understates the case rather grotesquely. Such matters are, to be sure, endlessly arguable. In the subjective realm of aesthetics the most relevant maxim is not *'caveat emptor'* but rather *'suum cuique'*, for the layman no less than the scholar is free to choose a perspective comfortably suited to his perceptions.

There can be no doubt at all about Mozart's perceptions as of January 27 1779, when he reached the age of twenty-three and, as he saw it, the absolute nadir of his fortunes both personal and professional. He could not have known that two-thirds of his life already was behind him, but that is another story. What he did know was that his temporal glory was gone; prodigies past adolescence, he had learned, did not turn crowned heads. His dear mother had died in the course of an expensive job-hunting junket that took him to Paris

---

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.



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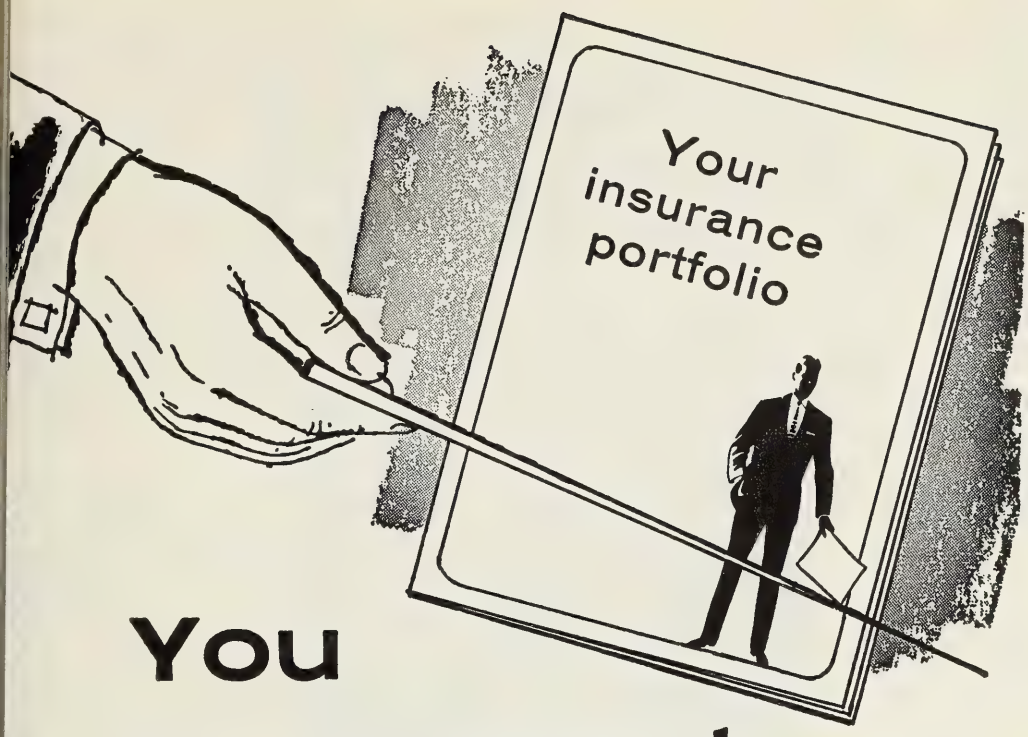
the year before. At his father's behest he had come back to the home town he hated and an employer he hated even more. He could see no way out of his bondage to the latter, the contemptible Archbishop Hieronymus von Colloredo. Moreover, in Mozart's absence the soprano he loved so desperately and so inexplicably had not comported herself as a fantasy fiancée should; his unrequited ardor turned to abject despair at the news that she had transferred her affections to a mere actor. And all the while his relationship with his parent was worsening; however well-meaning he may have been the martinetish Leopold kept inviting an open break, and soon he would have it. In short, Mozart's spirits never had been lower than they were on the threshold of his twenty-fourth year; and whatever smidgen of emotional security he had ever enjoyed was all at once blowing away like the sand it was built on.

The miracle of Mozart is that none of this anxiety is manifest in the music he composed in 1779. Instead, his 'creative faculties assumed a higher aspect' — as Rudolf Gerber put it with accuracy, if not felicity, in his foreword to the Eulenburg score of K. 334. Indeed, a case could be made for the proposition that there was a causal ratio of sorts between the composer's busy burgeoning and the troubles that assailed him from within and without. The more outrageous his vicissitudes, the more his genius was unloosed. It was as if, in retreating further and further into his psyche, Mozart was ever more strongly impelled to declare his independence artistically.

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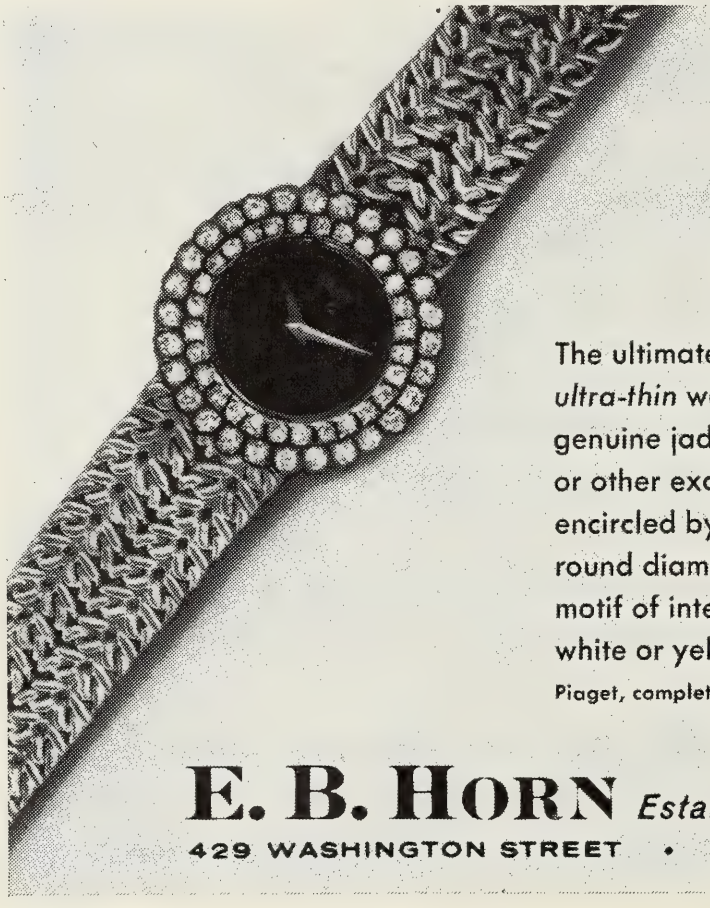
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Whatever the validity of this high-flown hypothesis, its clinical tone seems somehow inappropriate to so straightforward an expression of vitality as the one-movement Symphony in G dated April 26 1779. Mozart wrote this piece in Salzburg, yes; but here is incontestable proof that his musical mind was elsewhere. It discloses not a trace of the influences that had permeated his work prior to the ill-fated French trip. The estimable Georges de Saint-Foix remarked of it that 'if he had continued to write in this style one would have been almost justified in saying that Gluck or Gossec had definitely replaced Michael or Josef Haydn in his heart! . . . . but we may well believe that, back in this narrow and backward town that he disliked, he could not resist the temptation to give his compatriots some idea of both Parisian tastes and his own improved abilities . . . .'

Alfred Einstein was convinced that Mozart meant the K. 318 to be the Overture for his aforementioned *Singspiel* (*à la française*) K. 344. Einstein detected a 'thematic dualism' in the commanding loudness of the tutti and the pleading softness of the strings; to him these signified the Sultan Soliman and the heroine, respectively, of *Zaide*. Also: 'An andante built into the sonata-form movement, in the main key, characterizes or symbolizes the love idyll of the *Singspiel*. Finally, to clinch the matter, Mozart indicated the "Turkish" character of the opera in the final measures of the overture just as clearly as he did later in *Die Entführung*.'



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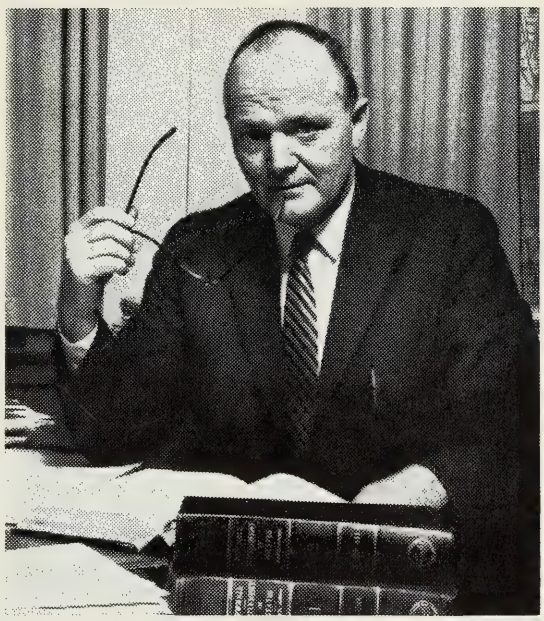
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These musicological divagations need not and should not detain the listener, and doubtless will not. The K. 318 is more overture-like than symphonic in layout, but that hardly reflects on Mozart's command of the larger form; he had demonstrated that mastery once and for all in the immediately preceding K. 297 (the 'Paris', so called because it was written there). In its vigor and its rhetoric the K. 318 is thoroughly symphonic, aggressively so in the opening pages and in the subsequent return of the bold *Allegro spiritoso,* charmingly so in the *Andante* that serves as a welcome respite. The closing section is but an abridged repetition of the *Allegro* reworked into a coda, but it is just as astonishing and impressive the second time around. Champion that he was, when Mozart wanted to command attention he had only to flex his mighty muscle.

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ALBERTO GINASTERA
Estudios sinfónicos op. 35

Ginastera was born in Buenos Aires on April 11 1916. *Estudios sinfónicos* was commissioned by the Vancouver Symphony Orchestra with the collaboration of the Centennial Commission for première performance during Canada's Centennial year, 1967. The first performance was given on March 31 1968 by the Vancouver Symphony conducted by Meredith Davies, to whom the composer has dedicated the work.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, 3 clarinets, E flat clarinet and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 4 trombones, timpani, 2 snare drums, tenor drum, bass drum, tom-tom, cymbals, chimes, 2 tam-tams, congas, 3 chinese gongs, antique cymbals, bells, vibraphone, xylophone, cow bells, 3 triangles, temple blocks, wood blocks, 2 maracas, wind wood chimes, tambourine, gourd, harp, piano, celesta and strings.

The New York première of Ginastera's opera *Bomarzo* was given last month by the New York City Opera, conducted by Julius Rudel, who had previously directed the first performances in the United States of both *Bomarzo* (Washington Opera Company – May 1967) and *Don Rodrigo* (New York City Opera – February 1966). The composer is much in the news at the present time: the *New York Times* magazine of March 10 published a long article about the man and his music; the world première of *Estudios sinfónicos* was given in Vancouver two weeks ago; and RCA Victor have recently recorded his Piano Concerto with João Carlos Martins and the Boston Symphony Orchestra, conducted by Erich Leinsdorf, together with *Variaciones concertantes,* a work for virtuoso orchestra. The record will be released this month.

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Alberto Ginastera, as subscribers who recently saw him on the stage of Symphony Hall will remember, looks more like an impeccably tailored businessman than a musician who, to judge by his choice of opera libretti, is fascinated by the darker side of human nature. On his father's side his family is Spanish, on his mother's Italian. He began music lessons at the age of seven, and five years later entered the Williams Conservatory in Buenos Aires. He was graduated in 1938 from the National Conservatory, where he afterwards became principal teacher of composition. Ginastera was awarded a Guggenheim Foundation scholarship in 1941 and took it up at the end of the Second World War, living in the United States during 1945 and 1946. He attended the Berkshire Music Center at Tanglewood in the summer of 1946 to study orchestral conducting, a time he remembers with pleasure. He has founded three musical institutions in Argentina: the Conservatory of Music and Scenic Arts of Buenos Aires, the Faculty of Musical Arts and Sciences of the Catholic University of Argentina, and the Tella Center for Advanced Musical Studies, of which he is the Director.

A strong-minded liberal, he has twice during his career been dismissed from all his official posts, and was refused permission to leave Argentina because of his public advocacy of a more liberal government. He says he was not surprised that President Ongania last year banned *Bomarzo,* and is apprehensive about the future course of the present régime in his country.

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Among Ginastera's early works are a ballet suite *Panambí,* which Erich Kleiber and the NBC Symphony Orchestra introduced to audiences in the United States during the 1945-46 season; *Estancia,* a ballet written for Lincoln Kirstein's Ballet Caravan; and the *Overture to the Creole Faust* (1943). During the fifties he wrote the Piano sonata, *Variaciones concertantes, Pampeana no. 3,* and the String quartet no. 2, among several other works. The Piano concerto was written early in 1961; two years later followed the brilliant Violin concerto, which was commissioned as one of the new works for the opening of Philharmonic Hall, and first performed by Ruggiero Ricci and the New York Philharmonic under Leonard Bernstein.

During the present decade Ginastera has also written his two operas and the *Concerto per cordes,* which was first performed by the Philadelphia Orchestra in May 1966. He now has commissions for a cello concerto, a second piano sonata, several chamber works, and is planning a third opera.

A. H. R.

Of *Estudios sinfónicos* Señor Ginastera writes:

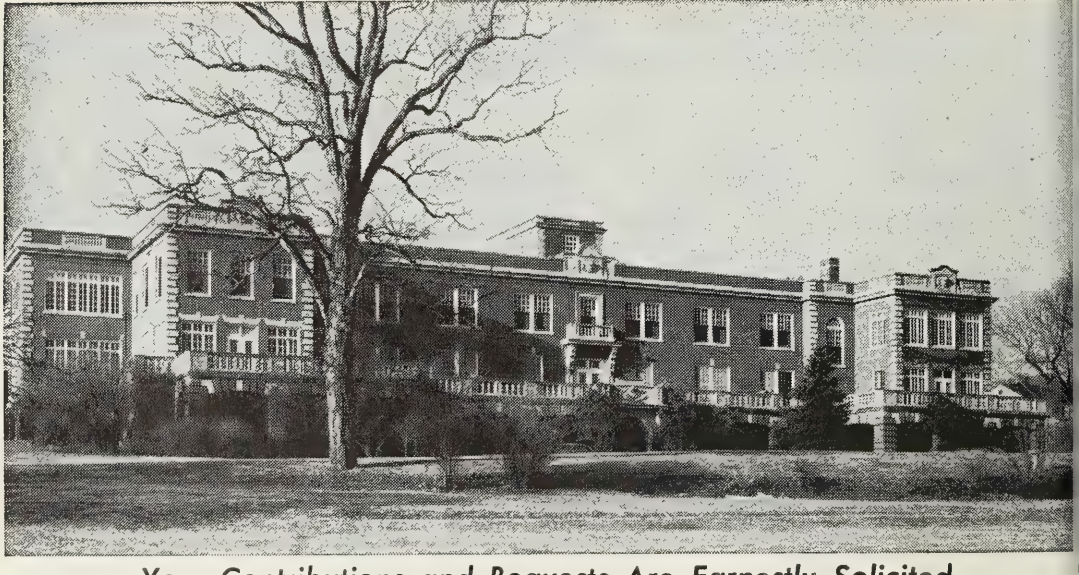
Since my student days I have been fascinated by four great composers of the romantic period. In the course of my discovery of twentieth century music I became aware of their influence, in spite of their being scorned by some critics of our day. I found in the music of these masters the source of devices later adopted by contemporary composers as if they were their own.

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In those formative days of my musical career I was deeply impressed with the *Symphonic Etudes* op. 13 of Schumann. They are studies in the form of variations in which the deepness of thought, the exquisite musicality, the impressive mastery of form, and the astonishing use of pianistic technique are all interwoven to form a perfect work of art.

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This happened thirty years ago, but ever since I have dreamt of writing a work with similar musical form. The commission of the Vancouver Symphony Society has given me the opportunity to fulfill this dream. Thus I title my work *Estudios sinfónicos* in homage to Robert Schumann, whose composition produced in me such emotional reaction in my youth. Also for this reason I have inscribed on my score the following dedication: 'To the Vancouver Symphony Orchestra and its Musical Director and Conductor Meredith Davies with joy and gratitude.'

Estudios sinfónicos is in nine parts and is based on three chords, two formed by six different tones and one of twelve tones, which are in fact the principal theme and which generate series and cells which are interwoven in the development. They are also heard distinctly in the beginning of the work, in its center ('stabile' of Study no. 5), and in the conclusion of the last Study, thus marking the beginning, the middle, and the final portions of the work. The techniques that I have employed are serial and microtonal in texture and fixed and aleatory in the structure.

STUDY 1 – FOR THE FESTIVE MOOD

This 'Fanfare for the Centennial Year' (Maestoso e giubilante) is an homage to Canada. Brasses, timpani and bells give the mood to this study which is distinguished by the arhythmic sounds and by great clusters fixed in space.

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STUDY 2 – FOR WINGED MOTIONS

This study bears the inscription 'Il piu presto e pianissimo possibile' characterizing the mood of the piece, which is a scherzo with changing sonorities, almost inaudible, which move swiftly through the orchestra.

STUDY 3 – FOR DENSITIES

The purpose of this 'Andante' is to match sonorities of different groups. Large clusters fixed in space or moving within themselves are played simultaneously, or are reached by departing from the unison, then gradually arriving at the twelve notes of the scale. The coda is formed by a large canon at eight voices in diminution.

STUDY 4 – FOR A SINGLE NOTE

In the aleatory tempo, indicated in seconds, we find five possibilities for the same note. These form the material of which this study is composed. I have used the note D because in the music of the spheres this note represented the moon, consequently this sound was the closer to the earth. (It was the first note of the Heptachord of Terpandro, later on adopted by Boethius). The five possibilities of this sound are D, D a quarter tone higher, D a quarter tone lower, D a half tone higher, and D a half tone lower. For the first time in the work microtonalism appears and these five sounds range from the highest to the lowest pitch, and from the loudest fortissimo to the softest pianissimo. This study is the opposite of the third study, in that it exploits the sonorities of the individual instruments.

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STUDY 5 – FOR ALEATORY STRUCTURES

The musical material of this study is formed by eleven formants: ten of them have differing combinations of instruments, which when gathered together form the complete orchestra. The eleventh formant is written for the full orchestra. The entire form is established in what I describe as 'controlled aleatory form', meaning that nowhere in the study is the result left entirely to chance. Only in the evolution of some parameters of formants does chance operate, either at the decision of the composer, or with others, at the wish of the conductor. The piece is composed of twenty-three structures preceded by a rest and ending with another and total rest. Each of these structures is played at a different dynamic level, from the 'niente!' to the 'tutta forza!' The study is really a large crescendo and diminuendo.

Musically the structures (B) to (L) (crescendo) and (N) to (X) (diminuendo) are mobiles; the conductor freely joins formants from 1 to 10, or mixes some of them together, or if he so desires, playing once only all the 10 formants together, simultaneously.

The formant 11 (stabile) is for the whole orchestra and corresponds to the (M) structure. The sonorous climax is produced in this formant as one listens to the three thematic chords. From the beginning with a rest to the end with another rest, this study produces an impression of cohesive form and fluent expression in the midst of a logical musical development.

STUDY 6 – FOR MICROTONAL COMPLEXES

This study shows one the practice of microtonalism, which is the division of the octave into twenty-four equal parts, in all the instruments of the orchestra not having fixed tuning. Half of the string players retune their instruments a quarter tone higher and remain so tuned until the end of the entire composition. The different dynamic levels, the varying moods of attack and performance give in this study a sense of a kaleidoscope of sound.

STUDY 7 – FOR THE ELEGIAC MOOD

This seventh study is characterized by the indication 'dolente' and by its slow tempo. Its mood is sometimes of lyrical exaltation and at other times of deep sadness, always in an elegiac mood.

STUDY 8 – FOR STRANGE SONORITIES

The traditional symphony orchestra may still produce new colors, new combinations of sound, and gradation of shades. 'Halluciant' is the term which characterizes the study, which oscillates between slow and fast tempi, creating contrasting moods of surrealism which move in a strange and fantastic forest of hallucinating sounds.

STUDY 9 – FOR THE VIRTUOSO ORCHESTRA

As indicated by its name, this study has been conceived to show the technical virtuosity of the orchestra. The tempo is 'velocissimamente' (extremely fast), and each section of the orchestra has its own solo part in the style of a variation (strings, woods, brasses, percussion), ending with a Coda for the full orchestra. In this final study one hears for the last time the three main chords, played with exultation and joy.

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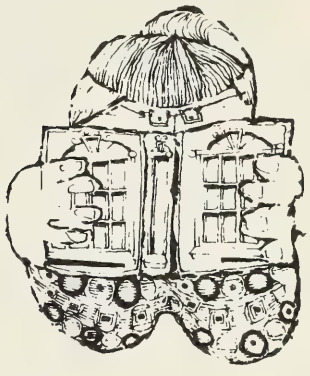
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JEAN SIBELIUS
Symphony no. 1 in E minor op. 39
Program note by John N. Burk

Sibelius was born in Tavastehus, Finland, on December 8 1865 and died at Järvenpää near Helsingfors on September 20 1957. He wrote the First Symphony in 1899 and himself conducted the première at Helsinki on April 26 of the same year. The Boston Symphony Orchestra first performed the Symphony on January 5 1907 under Karl Muck's direction. The most recent performances in this series were conducted by Richard Burgin on March 20 and 21 1953.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, harp and strings.

When the music of Sibelius was a new and strange voice in the world, many curious things were written about his First Symphony. Paul Rosenfeld found the last measures of the slow movement 'something like a memory of a girl sitting amid the simple flowers in the white northern sunshine'. Arthur Shepherd, describing the chromatic scales in contrary motion in the development of the first movement, wrote of 'scudding clouds in a wind-swept sky, with screaming gulls rudely tossed from their course', while the more moderate Rosa Newmarch was reminded by the score of 'the melancholy grandeur of some masterpiece by Ruysdael'. Such word images are entirely natural, for there never was a symphony more suited to arouse the story-telling instincts in a sympathetic listener. It is a highly dramatic score, with the colorful orchestration of the earlier tone poems, an impassioned melodic utterance which seems more than once on the verge of words, possessed by a dark, yet exulting mood which at once invites and defies description.

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It was also once claimed that the Symphony derived from Finnish folk song (necessarily by those who did not know Finnish folk song), and that it owed a good deal to Tchaikovsky. These misapprehensions vanished as people became more thoroughly acquainted with Sibelius as a musical personality. It was of course to be expected that the first symphony of a composer in Finland (however talented) should in some degree reflect the constructive methods and romantic ardors then in vogue upon the continent of Europe. That the eloquent voice of this symphony is the distinct and unmistakable voice of Sibelius is no less apparent because, in a later day, he departed from it, cultivating restraint, half-lights, a more inward structural resource.

The First Symphony is probably less racial than has been supposed — though more so than, for example, the unmistakably personal Fourth or Seventh. It has all the seeds of its composer's symphonic maturity, although only a modicum of a device in which he was to become a pre-eminent master — the gradual moulding of a theme from the merest fragment. There is indeed theme transformation in this symphony — the accumulation of significance in the heat of discourse — but there is the difference that his starting points in this work were themes full rounded, and of indelible vividness in their very first statement. The 'accumulative' method of Sibelius is of course not without precedent: Beethoven, as has often been remarked, developed his greatest movements from the slightest beginnings — the first theme of the 'Eroica', for example, or the theme of its final variations. The striking difference of course between Beethoven and the later Sibelius was the earlier composer's full exposition — a rule of procedure to which custom bound him, and which lacked force when the theme as first heard was without marked character. Beethoven, contriving a theme with a careful eye toward its possibilities of manipulation, dissection, combination, often used the mere skeleton of a chord — a brief and pliable phrase eminently useful but in itself featureless. The less experienced Sibelius of the First Symphony, who had not yet learned the trick of forfeiting exposition and unfolding his theme as he went along, here chose recklessly themes of full con-

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tour and extended beauty – themes which seize the hearer on their first statement, but are correspondingly resistant to development in the full symphonic sense. He bound himself to rely largely upon repetition, holding the interest partly by shifting his background in harmony and color. His great reliance remained in the strangely penetrating beauty of the themes themselves, which grow upon the hearer as they are reiterated, gradually altered to their further enhancement, intensified in the instrumentation. This melodic ascendancy makes a symphonic development in the full sense impossible, and later on Sibelius sacrificed it to the cultivation of his field. The first two symphonies have become a precious and distinct part of the Sibelius heritage for the full-throated songfulness that is in them.

The symphonist is not yet fully awakened. Sibelius is still the bard of the northland, harp at his side, still singing, perhaps, of the legendary heroes of his people, coloring his tale with a full orchestral palette which he was later to simplify. So abundant was his lyric invention that he could afford to be profligate. The first movement has no less than six themes of striking beauty, nor does the flood of melody fail him in the later movements. Points in common between the themes would elude technical demonstration, yet they follow each other as if each grew naturally from the last – as indeed it does. The score and its themes are all of a piece, unified by the indescribable penetrating and poignant mood which runs through them.

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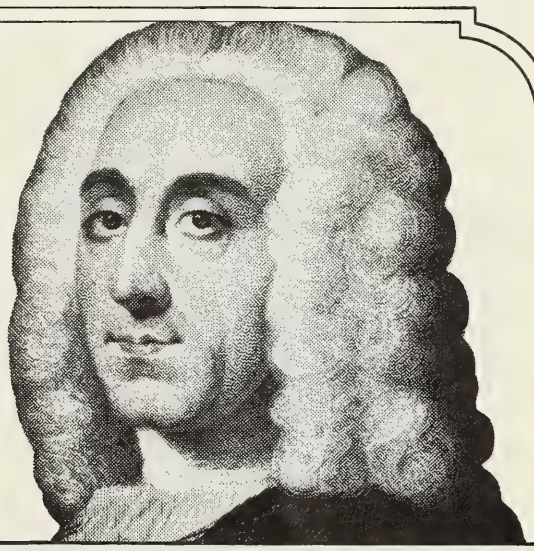
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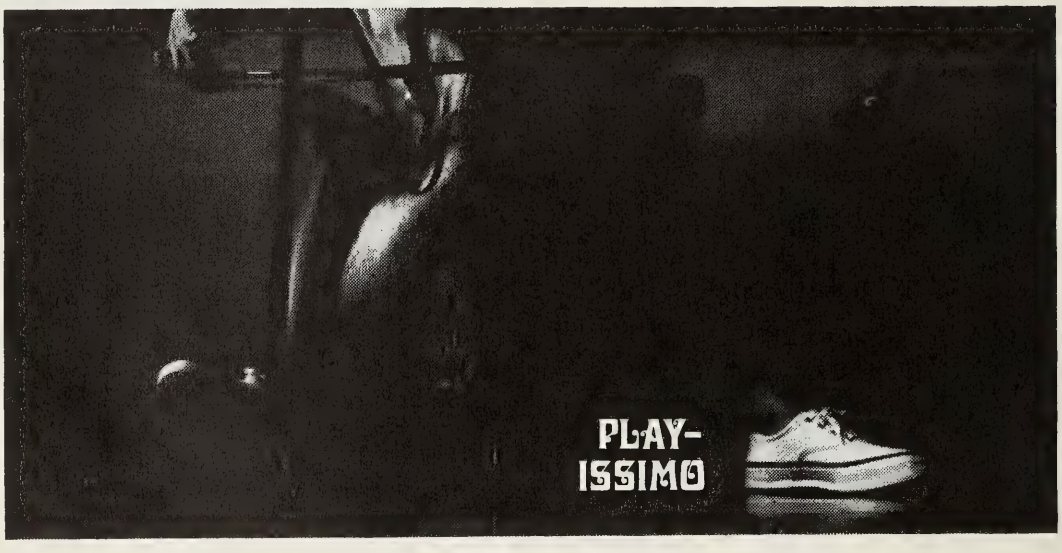
As introduction, a clarinet sings a melody of great beauty over a soft drum roll. The body of the movement opens with a dramatic first theme, stated by the violins and shortly followed by two 'subsidiary' themes of more lyrical character. They are not 'subsidiary' at all, except in the lingo of classification, taking a predominant part in the movement. The initial theme is more largely proclaimed, and a second theme is given by the flutes in staccato thirds over strings (tremolo) and harp. Another theme (which is later combined with this) is sung by the woodwinds over a light accompaniment of syncopated string chords. The first of these gathers great rhythmic impetus as it draws the whole orchestra into its staccato motion.

The melody of the *andante* has an eerie and haunting quality which, once heard, lingers in the memory. It is first played by the muted violins and cellos with an answering cadence from the clarinets. Changing its melodic, but keeping its rhythmic shape, it leads, after a curious episode in counterpoint for the woodwinds, to a second theme (horn solo), new and yet reminiscent of the songful second theme of the first movement. The initial theme returns, is transformed and intoned mightily by the wind orchestra. The mood of peaceful elegy is finally restored and the strings give the last word, *pianissimo,* of the theme.

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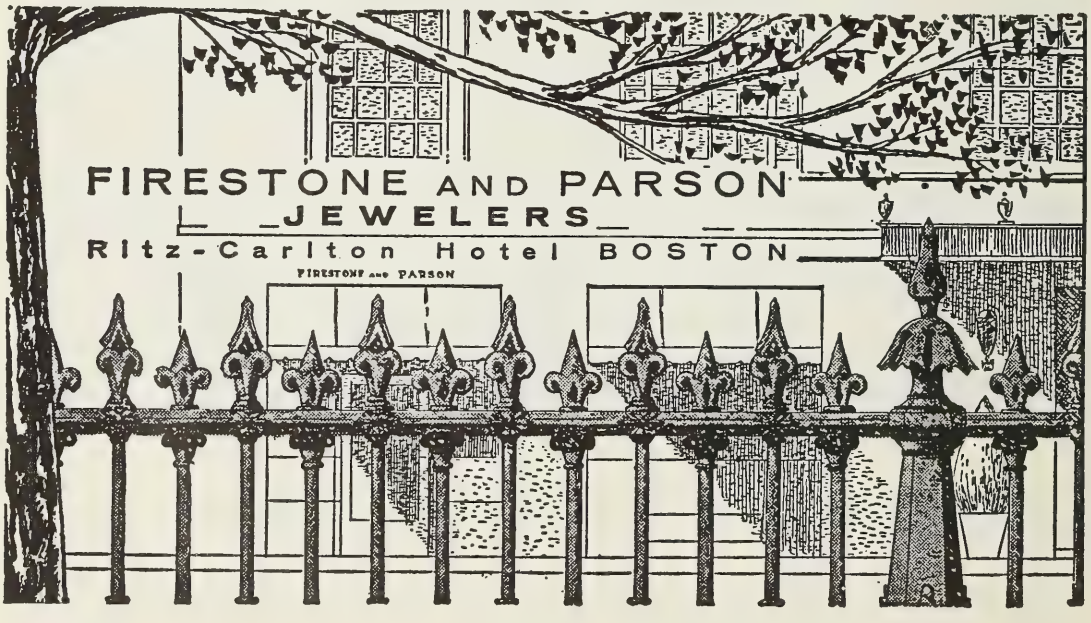
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The *scherzo* takes a lingering glance at the ways of Beethoven, which this composer was about to leave behind him. The theme first appears as a fragment, short and rough-shod. It is little more than a rhythmic motto, far more malleable than any other in the symphony. The kettledrums rap it out over a strummed accompaniment in the strings, and other instruments follow closely. A second subject (flutes) is combined with it in contrapuntal treatment and leads to a trio of more *legato* character, where the wind choir has the burden of discourse.

The *finale* (*quasi una fantasia*) has an introduction which repeats the melody of the introduction to the first movement (it does not appear elsewhere in the score). The solo voice of the clarinet here becomes the rhapsodic and impassioned voice of the string body, with answer in the woodwinds. The main *allegro molto* progresses upon a theme in the clarinets and oboes which somehow develops from the introduction and in turn begets a theme in the cellos. Another theme, terse and commanding, makes its brief but impressive message in the strings. The movement, still in imperious vein and punctuated by loud chords, reaches the ultimate *andante assai,* where the broad cantilena which is the last of the themes to make its appearance, is delivered by the combined violins, in the fullest vigor of the G strings. If Beethoven set a long-enduring tradition for a final apotheosis, Sibelius used it in his First (as also in his Second and Fifth symphonies) in his own way. The theme resounds triumphantly, but its A minor is not joyous. The movement is worked out with some elaboration, with a fugato upon its first themes. The *cantabile* theme is developed to the fullest possible sonority. The climax comes, however, as the entire orchestra flings out the brief and striking 'second' theme in wild exultation. The symphony ends, as did its first movement, with two dramatic plucked chords of the strings.





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RICHARD WAGNER
Rienzi – Overture
Program note by Philip Hale

Wagner was born in Leipzig on May 22 1813, and died in Venice on February 13 1883. He completed his opera *Rienzi* in 1840. The first production was given at the Royal Saxon Court Theatre in Dresden on October 20 1842. The first performance of the Overture was given in Boston on November 19 1853. It was most recently performed in this series on January 9 and 10 1925, under the direction of Serge Koussevitzky.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals, triangle and strings.

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer Lytton's 'Rienzi'. And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. 'My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's "Rienzi". From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared

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nothing less than absolutely fatal to art.' During this visit he was much impressed by a performance of Halévy's 'Jewess' at the Court Theatre, and a warrior's dance in Spohr's 'Jessonda' was cited by him afterward as a model for the military dances in 'Rienzi'.

Wagner wrote the text of 'Rienzi' at Riga in July 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. 'Perhaps it may please Scribe,' he wrote to Lewald, 'and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence.' He himself worked on a translation into French. In May 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11 1840; the orchestration of the fourth was begun August 14 1840; the score of the opera was completed November 19 1840. The overture to 'Rienzi' was completed October 23 1840.

All the themes of the overture are taken from the opera itself. The slow introduction opens with a long-sustained, swelled and diminished A on the trumpet, the agreed signal in the opera for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo

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return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins in the full orchestra, with the theme of the chorus 'Gegrüsst sei hoher Tag!', which starts the opera's first finale. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ('Santo spirito cavaliere') of the revolutionary faction in the third act. A transitional passage in the cellos leads to the entrance of the second theme — Rienzi's prayer, already heard in the introduction of the overture — which is now given to the violins. The 'Santo spirito cavaliere' theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, 'Rienzi, dir sei Preis,' which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the 'Santo spirito cavaliere' theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, 'Rienzi, dir sei Preis,' against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, 'Ha, dieser Gnade Schmach erdrückt das stolze Herz!' in the second finale. In the coda the 'Santo spirito cavaliere' is developed in a most robust manner.



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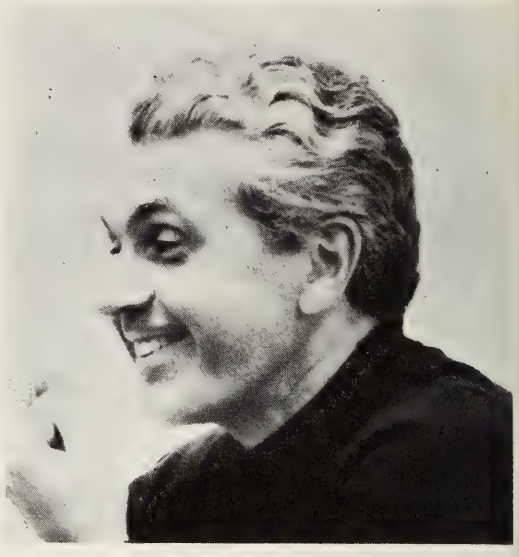
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For more than ten years Julius Rudel has been in charge of the New York City Opera, and has conducted many of the company's most successful productions: Handel's *Julius Caesar,* Ginastera's *Don Rodrigo* and *Bomarzo* are three which spring immediately to mind. In 1964 he was appointed to head the Caramoor Festival, where he has directed performances of such works as Mahler's *Das klagende Lied* and Britten's *Curlew River* and *The Burning Fiery Furnace.* In Europe he has conducted in Vienna, Spoleto and Brussels; in Germany he has conducted Henze's *Der Junge Lord* in Cologne.

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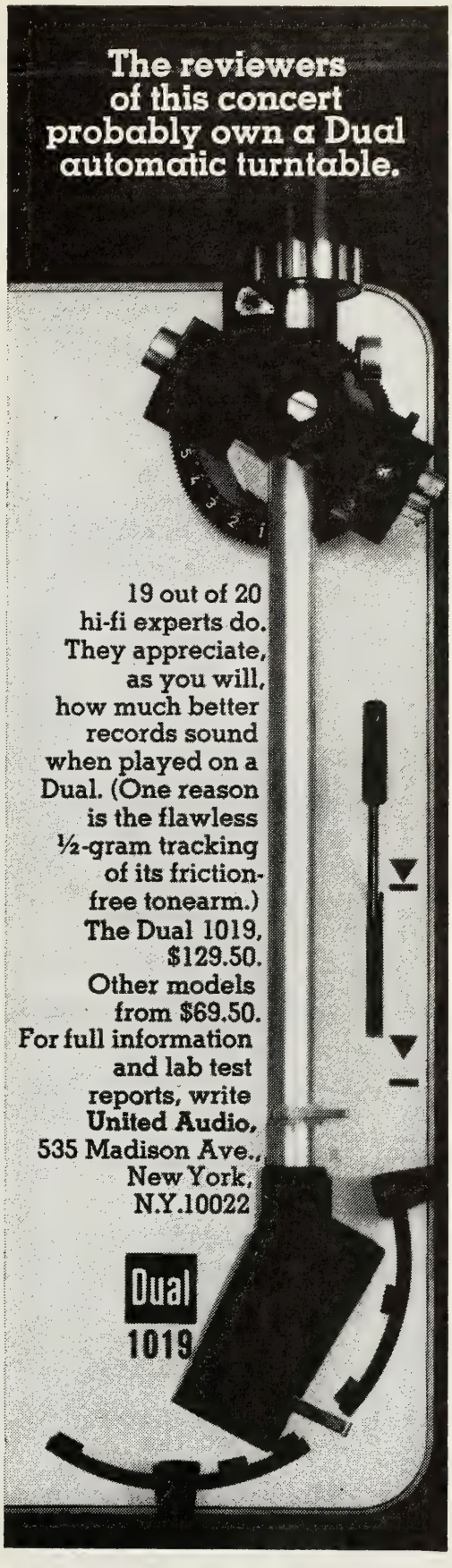
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New recordings for April

RCA Victor releases three records by the Boston Symphony Orchestra this month. Erich Leinsdorf conducts performances of Beethoven's Symphony no. 4 and the Leonore Overture no. 2; the Violin Concerto of Tchaikovsky and the Romance by Dvorák, played by Itzhak Perlman; and Ginastera's Piano Concerto, played by Joao Carlos Martins, with the same composer's *Variaciones concertantes.*

Also released this month is the second album by the Boston Symphony Chamber Players, which includes three records of music by Mozart, Brahms, Schubert, Poulenc, Colgrass, Villa-Lobos and Haieff. Included is a fourth record on which Peter Ustinov gives a commentary on the music.

Exhibition

The paintings on view in Symphony Hall now through the end of the season are loaned by the Tyringham Galleries, which are located in the unique 'Gingerbread House' in Tyringham, Massachusetts, not far from Tanglewood. The artists represented are well known contemporary painters from New York, Boston and the Berkshires.

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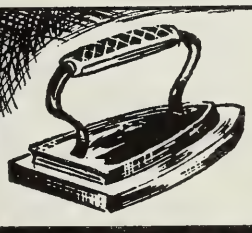


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Subscription Renewals

During recent months the Orchestra has been converting its subscription information and mailing lists to an automated system – a method instituted after studies had indicated that these matters could be handled in this way with greater efficiency and at reduced cost to the Orchestra.

Mailing of the renewal notices for the 1968–69 season will start later this month. They are of slightly different form. Until the new system has had a thorough shake-down all subscription information on the renewal card will be carefully checked by the Subscription Office prior to the spring mailing.

We expect this new system to be an improvement, and will bend every effort to assure each subscriber that his wishes are observed. But it is possible that some errors will occur. Should any problems arise, the Subscription Office will be glad to be of assistance. We appreciate your cooperation.

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Yet Bomarzo is sensational for completely different reasons.

Composer Alberto Ginastera has used his theme and materials to create a brilliant work of art. "In an age of violence, of sex, of anxiety," he says, "Bomarzo is of our time and I had to compose music of our time."

The result is "a new opera of the brightest magnitude . . . couched in poetry and music . . . moving in a world that Freud verbalized . . . staged in a manner that says all that needs to be said" (Washington Post). Adds Saturday Review, "What emerges is music of strength, character and dramatic impact." We know that you, too, will find Bomarzo sensational.

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FIRST WEEK

July 5 **Friday**

7 pm **Prelude — Buswell, Kallir**

9 pm **BSO — LEINSDORF**

MOZART
- Figaro Overture
- Violin Concerto K. 207 **(Buswell)**
- Posthorn Serenade

July 6 **Saturday**

10:30 am **BSO Open Rehearsal**

8 pm **BSO — LEINSDORF**

MOZART
- Symphony no. 28
- Exsultate, jubilate **(Sills)**
- Eine kleine Nachtmusik
- Arias from Zaide and Il Seraglio **(Sills)**

July 7 **Sunday**

2:30 pm **BSO — LEINSDORF**

MOZART
- Linz Symphony
- Piano Concerto K. 453 **(Frank)**
- Prague Symphony

SECOND WEEK

July 12 **Friday**

7 pm **Prelude — Baroque organ**

9 pm **BSO — ZINMAN**

BOCCHERINI — Symphony in A op. 1 no. 3

BACH — E major Violin Concerto **(Silverstein)**

HANDEL — Concerto grosso op. 6 no. 4

HAYDN — Symphony no. 93 'La Poule'

July 13 **Saturday**

10:30 am **BSO Open Rehearsal**

8 pm **BSO — LEINSDORF**

BACH — Jauchzet Gott **(Endich)**

HAYDN — Nelson Mass **(Endich, Wolff, DiGiuseppe, Plishka, Tanglewood Choir)**

July 14 **Sunday**

2:30 pm **BSO — LEINSDORF**

TELEMANN — Triple Concerto **(Pappoutsakis, Krips, Hoherman)**

BACH — Cantata no. 35 **(Wolff)**

HANDEL — Water Music Suite

THIRD WEEK

July 19 **Friday**

7 pm **Prelude — Nelsova, Johannesen**

9 pm **BSO-SKROWACZEWSKI**

BERLIOZ — Corsaire Overture

LUTOSLAWSKI — Concerto for Orchestra

DVORAK — Symphony no. 7

July 20 **Saturday**

10:30 am **BSO Open Rehearsal**

8 pm **BSO — LEINSDORF**

WAGNER — Flying Dutchman Overture

BARTOK — Concerto for Orchestra

TCHAIKOVSKY — Piano Concerto no. 1 **(Cliburn)**

July 21 **Sunday**

2.30 pm **BSO — LEINSDORF**

BEETHOVEN
- Symphony no. 2
- Symphony no. 8
- Emperor Concerto **(Johannesen)**

FOURTH WEEK

July 26 **Friday**

7 pm **Prelude — FRAGER**

9 pm **BSO — LEINSDORF**

KRAFT — Percussion Concerto **(Firth, Smith, Press, Gauger)**

WEBER — Konzertstueck **(Bolet)**

RIMSKY-KORSAKOV — Symphony no. 2 'Antar'

LISZT — Hungarian Fantasy **(Bolet)**

July 27 **Saturday**

10:30 am **BSO Open Rehearsal**

8 pm **BSO — LEINSDORF**

BRAHMS — German Requiem **(Milnes, Boatwright, Tanglewood Choir, Berkshire Chorus)**

July 28 **Sunday**

2:30 pm **BSO — KRIPS**

BEETHOVEN — Pastoral Symphony

STRAUSS — Don Juan

STRAVINSKY — Firebird Suite

TANGLEWOOD — BERKSHIRE FESTIVAL 1968

FIFTH WEEK

August 2 Friday

7 pm **Prelude — Bolet**
9 pm **BSO — EHRLING**
BERLIOZ Benvenuto Cellini Overture
RAVEL Pavane for a dead Infanta
RAVEL Rapsodie espagnole
TCHAIKOVSKY Symphony no. 5

August 3 Saturday

10:30 am **BSO — Open Rehearsal**
8 pm **BSO — LEINSDORF**
NICOLAI Merry Wives of Windsor Overture
MENDELSSOHN Scottish Symphony
SCHUMANN Piano Concerto (Frager version) **(Frager)**
STRAUSS Rosenkavalier Suite

August 4 Sunday

2:30 pm **STEINBERG**
RACHMANINOV Paganini Variations **(Bolet)**
MAHLER Symphony no. 1

SIXTH WEEK

August 9 Friday

7 pm **Prelude — Berkshire Boy Choir**
9 pm **BSO — WILSON**
GLINKA Ruslan and Ludmila
RIMSKY-KORSAKOV Sheherazade
RACHMANINOV Piano Concerto no. 3 **(Bachauer)**

August 10 Saturday

10:30 am **BSO Open Rehearsal**
8 pm **BSO — LEINSDORF**
BIZET L'Arlésienne excerpts
STRAUSS Also sprach Zarathustra
RACHMANINOV Piano Concerto no. 2 **(Bachauer)**

August 11 Sunday

2:30 pm **BSO — LEINSDORF**
BRAHMS Tragic Overture
Haydn Variations
Piano Concerto no. 2 **(Bachauer)**

SEVENTH WEEK

August 16 Friday

7 pm **Prelude — Frank**
9 pm **BSO — LEINSDORF**
MENDELSSOHN Scherzo from Octet
Piano Concerto in G minor **(Kallir)**
Incidental music to A Midsummer Night's Dream

August 17 Saturday

10:30 am **BSO Open Rehearsal**
8 pm **BSO —MUNCH**
BERLIOZ Romeo and Juliet **(Elias, Siena, Tozzi, Chorus pro musica)**

August 18 Sunday

2:30 pm **BSO — LEINSDORF**
BEETHOVEN Fidelio — Overture
Violin Concerto **(Silverstein)**
Symphony no. 5

EIGHTH WEEK

August 23 Friday

7 pm **Prelude —Kuhse, Wilson**
9 pm **BSO — COPLAND**
CARTER Holiday Overture
FAURE Pelléas et Mélisande Suite
CHAVEZ Sinfonia India
COPLAND Inscape
STRAVINSKY Ode
COPLAND Billy the Kid

August 24 Saturday

10.30 am **BSO Open Rehearsal**
8 pm **BSO — LEINSDORF**
WAGNER Tristan Prelude
Rheingold Finale **(Kuhse, Thomas)**
Walkuere Act I **(Kuhse, Thomas)**

August 25 Sunday

2:30 pm **BSO — LEINSDORF**
BRAHMS Gesang der Parzen
Schicksalslied
Naenie **(Tanglewood Choir, Berkshire Chorus)**
Symphony no. 1

COUNCIL OF FRIENDS



The fourth of the Council of Friends luncheons at Horticultural Hall will be held on Friday April 26. Ladies who are Friends and wish to attend, or who have already subscribed to the luncheon series and wish to bring a guest, should telephone Miss Ann Reynolds at Symphony Hall (extension 29) not later than Tuesday April 23. It would be greatly appreciated if anyone not planning to use her ticket would call at any time and leave her name as soon as she knows, so that another Friend may have her place.

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There is one concert to come in the successful series which has been presented by the Orchestra and the New England Conservatory at Jordan Hall this season. The Boston Sinfonietta will give a program of music ranging from the early eighteenth century to the present day.

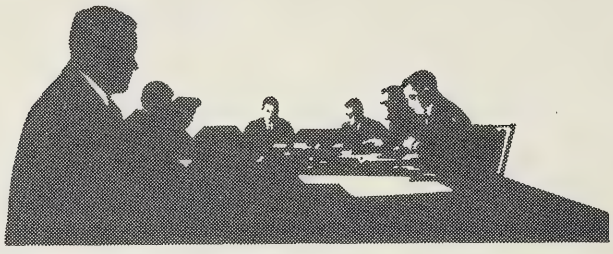
Monday April 22 at 8.30

BOSTON SINFONIETTA

MOZART	Divertimento in D major K. 136
HINDEMITH	Trauermusik for viola and strings JEROME LIPSON
BRITTEN	Variations on a theme of Frank Bridge
BACH	Concerto for violin in A minor GEORGE ZAZOFSKY
BERGER	Three pieces for strings
HANDEL	Concerto grosso in A major op. 6 no. 11

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FUTURE PROGRAMS

Twenty-third Program

Friday afternoon April 19 at 2 o'clock
Saturday evening April 20 at 8.30

ERICH LEINSDORF conductor

SCHUBERT	Ballet music and entr'actes from 'Rosamunde' op. 26
RIMSKY-KORSAKOV	Symphony no. 2 'Antar'
HUSA	Mosaïques pour orchestre
PROKOFIEV	Lieutenant Kije suite op. 60 DAVID CLATWORTHY baritone

Two of the works on next week's program will be familiar to many subscribers, but not exactly in the form in which they will be played. Erich Leinsdorf has chosen ballet movements and entr'actes from Schubert's incidental music to *Rosamunde,* one of which has never been performed by the orchestra. David Clatworthy, one of the leading baritones of the New York City Opera, will sing the two Russian songs in the *Lieutenant Kije Suite.* Serge Koussevitzky, who conducted the United States première in Cambridge in 1937, used to play the version for orchestra alone. Next week's performance will be the first by the Orchestra in Symphony Hall to include a singer.

The Orchestra will also give the Boston première of *Mosaïques pour orchestre* by the Czech-born composer and conductor Karel Husa. After the première in Germany in 1961 the critic of the *Hamburger Abendblatt* wrote: 'At last here was lively music, which, though written in the serial technique, might be called melodious. Its rhythmic intensity and dramatic sense arouse immediate enthusiasm.'

The concert will end at about 3.55 on Friday
and at about 10.25 on Saturday

Twenty-fourth Program

Friday afternoon April 26 at 2 o'clock
Saturday evening April 27 at 8.30

ERICH LEINSDORF conductor

STRAVINSKY	Ode (1943)
BARTOK	Concerto for orchestra (1943)
BRAHMS	Symphony no. 1 in C minor op. 68

programs subject to change

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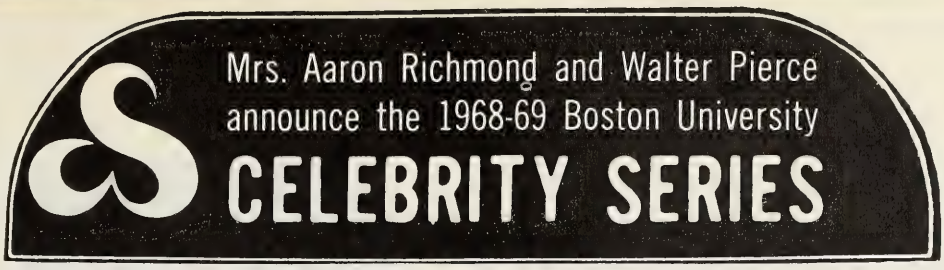
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- ☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Oct. 13
- *☐ **UDAY SHANKAR & COMPANY OF DANCERS AND MUSICIANS,** India's Greatest Artists; Exotic Instruments and Costumes ..... Sat. Eve., Oct. 19
- *☐ **ORCHESTRE DE PARIS, Charles Munch, Conductor,** France's New "Prestige" Orchestra ..... Wed. Eve., Oct. 23
- ☐ **D'OYLY CARTE OPERA COMPANY, Britain's Celebrated Gilbert and Sullivan Repertory Company** ..... Thurs. Eve., Oct. 24
- ☐ **JULIAN BREAM, Famous Guitarist-Lutenist** ..... Sat. Eve., Oct. 26
- ☐ **DIETRICH FISCHER-DIESKAU, German Baritone; Master Lieder Singer** ..... Sun. Aft., Oct. 27
- ☐ **YEHUDI and HEPHZIBAH MENUHIN, Unique Violin-Piano Duo** ..... Fri. Eve., Nov. 8
- ☐ **MAZOWSZE, 100 Dancers and Singers from Poland** ..... Sun. Aft., Nov. 10
- *☐ **CAMERATA SINGERS, Abraham Kaplan, Conductor,** Outstanding Choral Group ("Extraordinary,"—Leonard Bernstein) ..... Fri. Eve., Nov. 15
- ☐ **ARTURO BENEDETTI MICHELANGELI, Legendary Italian Pianist** ..... Sun. Aft., Nov. 17
- *☐ **HUNGARIAN STRING QUARTET,** ("a most impressive group,"—Boston Globe) ..... Sun. Aft., Nov. 24
- *☐ **TORONTO SYMPHONY, Seiji Ozawa, Conductor** ..... Sun. Aft., Dec. 1
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- ☐ **ANDRES SEGOVIA, World's Greatest Guitarist** ..... Sun. Aft., Feb. 2
- ☐ **EMIL GILELS, Supreme Soviet Pianist** ..... Sun. Aft., Feb. 9
- ☐ **CLEVELAND ORCHESTRA, George Szell, Conductor** ..... Sun. Aft., Feb. 16
- ☐ **LEONID KOGAN, Extraordinary Soviet Violinist** ..... Sun. Aft., Feb. 23
- ☐ **P.D.Q. BACH with Prof. Peter Schickele** ..... Fri. Eve., Feb. 28 Most Successful Musical Satire in Recent Years
- ☐ **GINA BACHAUER, Eminent Greek Pianist** ..... Sun. Aft., Mar. 2
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- *☐ **ISRAEL CHAMBER ORCHESTRA, Gary Bertini, Conductor** ..... Sun. Aft., Mar. 9 Remarkable Ensemble In Its First American Tour
- ☐ **MINNEAPOLIS SYMPHONY ORCHESTRA, Stanislaw Skrowaczewski, Conductor** ..... Sat. Eve., Mar. 15
- ☐ **MSTISLAV ROSTROPOVICH, Great Soviet Cellist** ..... Fri. Eve., Mar. 21
- ☐ **RUDOLF SERKIN, Renowned Pianist** ..... Sun. Aft., Mar. 23
- ☐ **Eugene ISTOMIN—Isaac STERN—Leonard ROSE Trio** ..... Wed. Eve., Apr. 9
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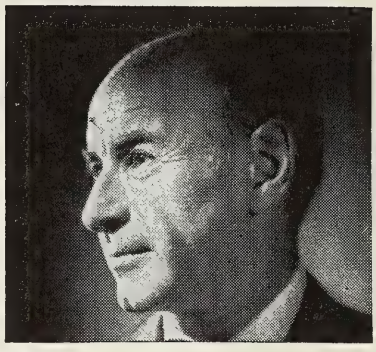
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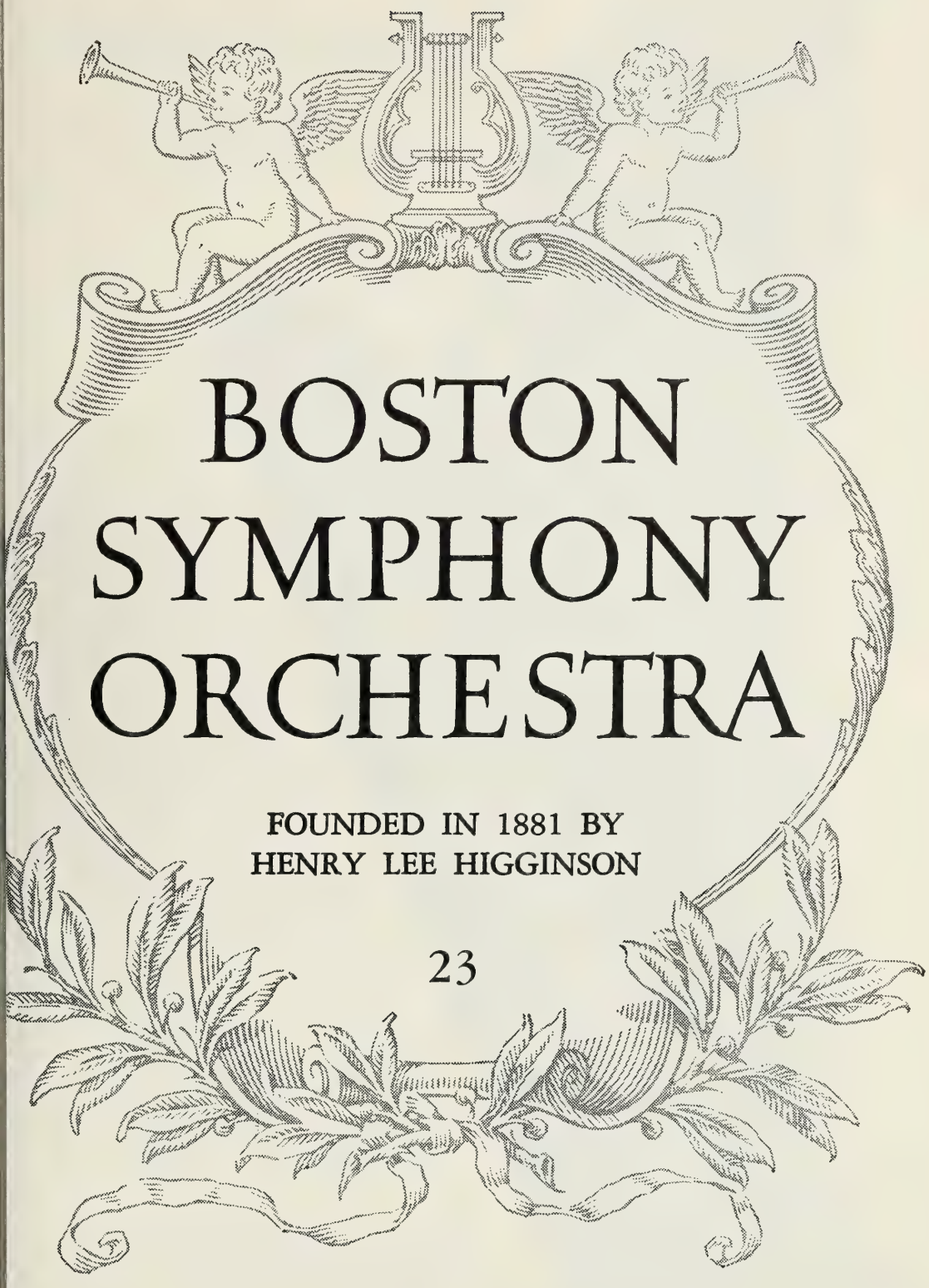


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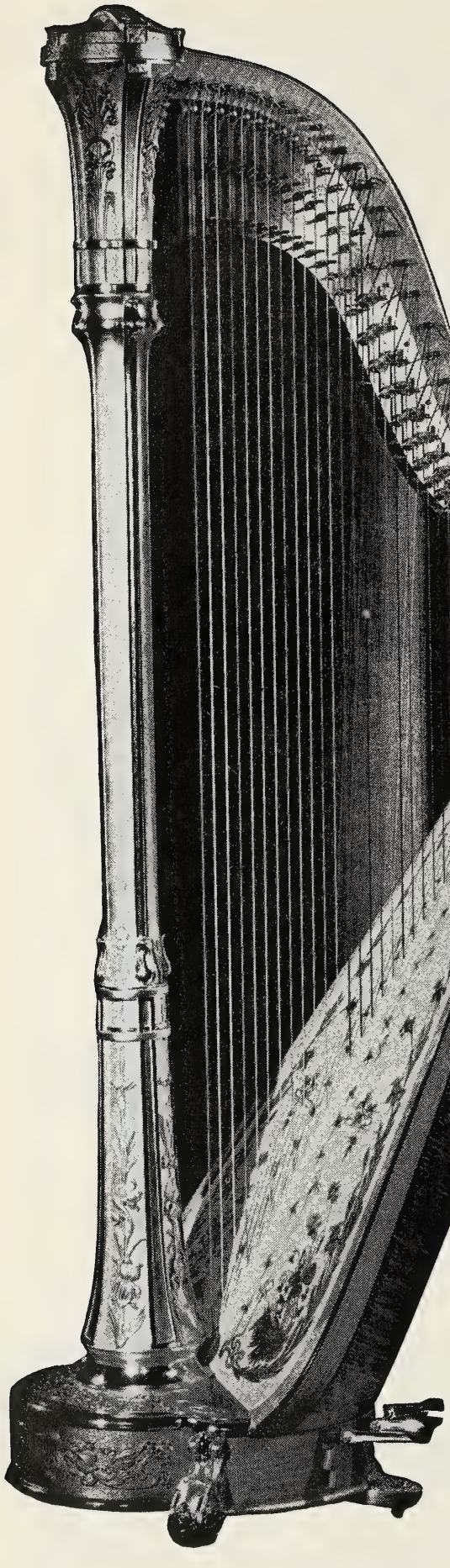


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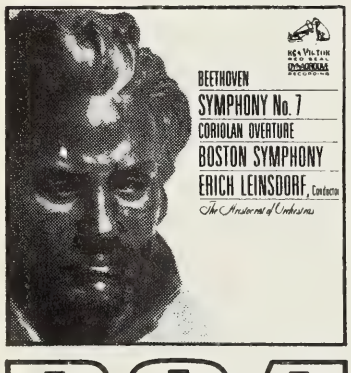
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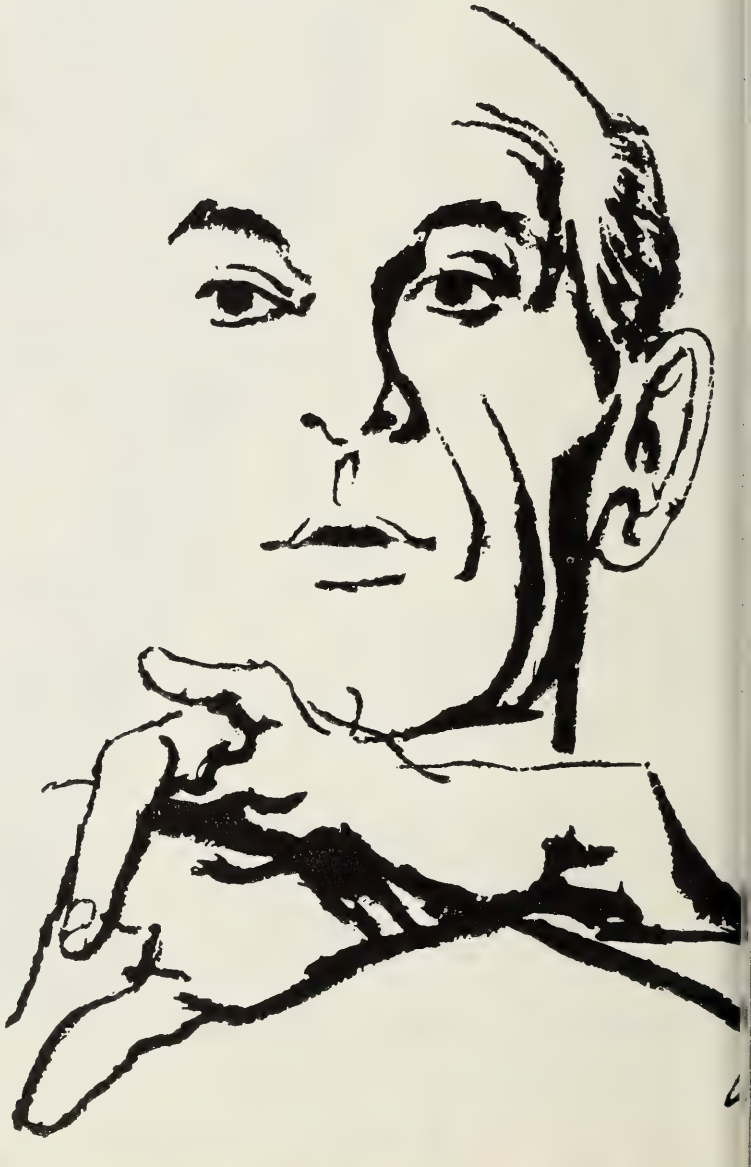








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BOSTON SYMPHONY ORCHESTRA

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SCHUBERT — Incidental music to 'Rosamunde' op. 26
Ballet – entr'acte after Act I

RIMSKY-KORSAKOV — Symphony no. 2 'Antar' op. 15
Largo – allegretto vivace
Allegro
Allegro risoluto alla marcia
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HUSA — Mosaïques pour orchestre
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Program Notes

FRANZ SCHUBERT

Ballet music and entr'actes from 'Rosamunde' op. 26

Program note by John N. Burk

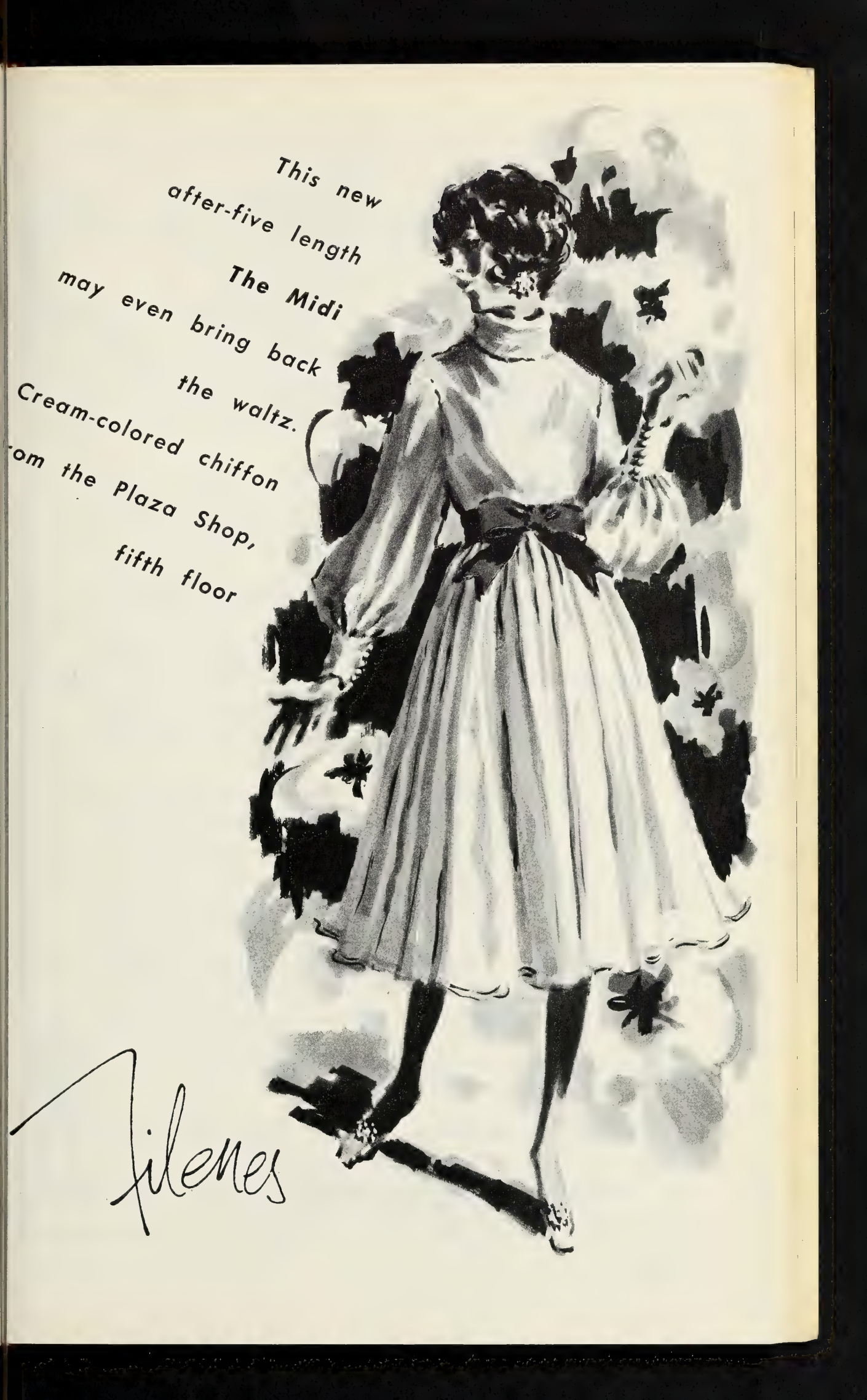
Schubert was born on January 31 1797 in Vienna, where he died on November 19 1828. He wrote the incidental music to 'Rosamunde' in December 1823. The Boston Symphony Orchestra performed some of the incidental music in 1886 under Wilhelm Gericke.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

Rosamunde, Fürstin von Cypern, a romantic drama in four acts, the text by Wilhelmine von Chézy, the music by Schubert, was first given at the Theater an der Wien, in Vienna, on December 20 1823. The text was originally intended for the libretto of an opera, and was hastily written in five days by the authoress; it was so wretched that the work was withdrawn from the stage after only two performances. The text-book has been lost, but the story of the drama is known to have been as follows: —

Rosamunde, Princess of Cyprus, after being brought up as a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his land; but she disdains his advances, refuses to marry him, and his love turns to bitter




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hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who is really in love with her, and has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her, and she feigns sickness. Then, the right moment presenting itself, the Prince hands back he poisoned letter to Fulgentius, who dies, leaving Rosamunde free to be married to her lover.

The mounting of this work at the Theater an der Wien was but a slight consolation to Schubert for the rejection of his opera, *Fierrabras* (although specially ordered of him by Barbaja), a few months previous. He did not even stay out the first performance. His MS. was soon afterwards lost, but was at last discovered in 1867 by Sir George Grove, who found it in a dusty cupboard in the house of Dr Schreiner in Vienna. There was an overture, three entr'actes, and seven other musical numbers.

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NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV

Symphony no. 2 'Antar' op. 15

Program note by James Lyons

Rimsky-Korsakov was born at Tikhvin in the Government of Novgorod on March 18 1844, and died at St Petersburg on June 21 1908. He wrote *Antar* in 1868 (and made revisions in 1875 and 1897). The version to be played today is the original. The first performance by the Boston Symphony Orchestra was on March 11 1898; Emil Paur conducted. Henri Rabaud conducted the most recent performances in this series on January 3 and 4 1919.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbal, tam-tam, tambourine, triangle, harp and strings.

Excepting a small handful of works mostly by Mozart and Schubert, the international repertoire is not rich in symphonies composed by teen-agers. Everybody knows that. But to put this datum in perspective one properly ought to inquire further: stipulating only the minimal criterion of subsequent achievement, how many symphonies ever have been composed by teen-agers anyhow, whether or not symphonies worthy of posterity's affection? The lone and lovely example by Bizet comes to mind. We know of several by Mendelssohn. Others no doubt would be adduced, but not many.

This being so, one may be surprised to learn that any such list of teen-aged symphonies must include the name of Rimsky-Korsakov. For we tend to think of this composer as a late-bloomer, and so he was — after all, he did not get down to studying the craft of composition in any systematic way until he was twenty-seven. Nevertheless it is a fact that Rimsky completed his First Symphony (in E flat minor) during the spring of 1862, shortly after his eighteenth birthday and his graduation from the Imperial Russian Naval School with the rank of midshipman.

The latter event traditionally augured two years of sea duty. Accordingly, the burgeoning composer was aboard the clipper *Almaz* when she weighed anchor that October. He did not see Russia again until April of 1865. Seven months later, as a newly-commissioned officer assigned to shore duty at St Petersburg, he attended the successful première of his First Symphony (conducted by Mily Balakirev) and was called upon to take several bows in full uniform.

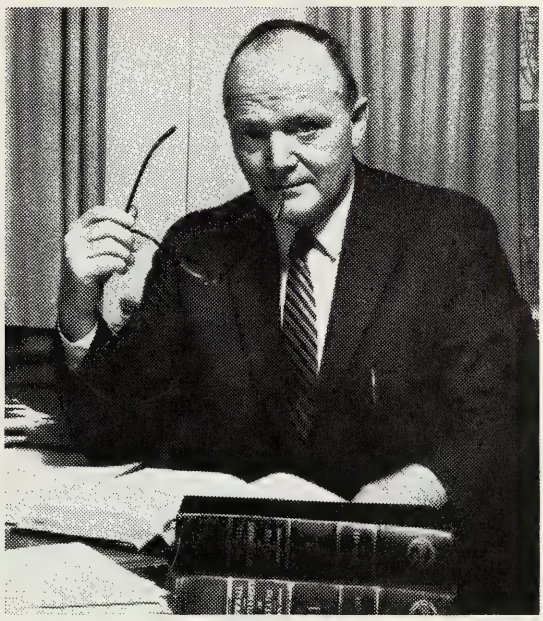
Rimsky was to wear a uniform until 1873, only belatedly relinquishing his strictly amateur status as a composer. But that is another, and thrice-familiar, story. Suffice it to say that his childhood passion for music and music-making remained insatiable but unformalized for long years because he was the scion of an old seagoing family with a distinguished ancestry of braid and brass, so that his entering the

---

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.

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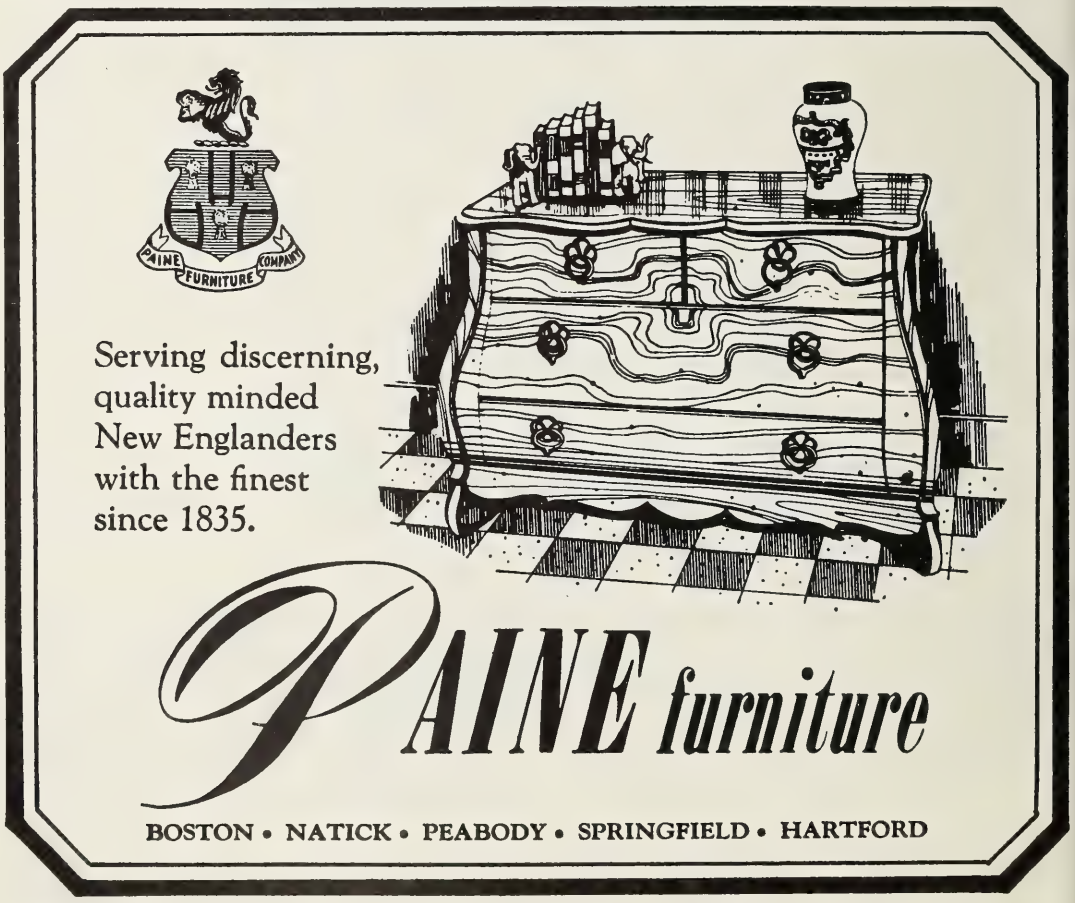
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naval service was virtually predestined. Moreover, he would have been self-taught in any case because musical pedagogy in Russia was itself undeveloped in the extreme. The brothers Rubinstein would change all that, but too late for Rimsky – the St Petersburg Conservatory was not founded until the very autumn in which he embarked for foreign parts. By that time his course was set, and music would have to wait.

In retrospect Rimsky appraised his First Symphony as 'a terrible score' '(though I had picked up all sorts of smatterings, I did not know the a-b-c of theory at the time'). But even before its première he was hard at work preparing himself to write a better one. By September of 1865, having drawn a sinecure assignment that left him almost totally free of routine duties, he had plunged back into the Balakirev circle with more determination than ever before. As of old, his fellow protégés were Mussorgsky and Cui; and in Rimsky's absence Borodin had joined the group. Two years later, this disparate band of autodidacts (mentor and all) won a measure of immortality when Vladimir Stasov dubbed them 'The Mighty Five'. By then, Rimsky was composing his Second Symphony – more correctly known simply as *Antar* because the composer himself subsequently (three and a half decades subsequently!) decided that the work is less a symphony than a symphonic suite.

Rimsky has written thus of the years that brought forth *Antar:* 'This was the most adventurous period of my life. Associating with students, workingmen, poor artists and vagabonds, I learned the very depths of human miseries and got the first impulse of my best creations. I learned to recognize the power of legends and fairy tales . . .'



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In the winter of 1867–68, having sketched and then discarded a symphony in B minor, Rimsky turned to a story by Syenkovsky (the Baron Brambeus) based on the semi-legendary figure of Antar. On this subject he 'planned to compose a symphony or symphonic poem in four movements. The desert; the disillusioned Antar; the episode with the Gazelle and the bird; the ruins of Palmyra; the vision of the Peri; the three joys of life – revenge, power, and love – and finally Antar's death – all of this was very tempting to a composer.'

The fanciful program of *Antar* has a substantial basis in fact. In pre-Muhammedan Arabia, specifically in the sixth century, there was indeed a warrior-poet named Antar. The reverence in which his memory is preserved by Islamites may be inferred from the fact that one of his poems (inscribed upon deerskin!) was hung at Mecca among the idols in the sacred shrine of Al Kaaba. Rimsky includes a précis of the Syenkovsky tale about his exploits as a preface to the score of *Antar*. It is published in French and German only; the following translation is Lawrence Gilman's:

I. 'Awful is the view of the desert of Sham [east of Damascus]; mighty in their desolation are the ruins of Palmyra, the city raised by the powers of darkness. But Antar, the man of the desert, braves them, and dwells serenely in the midst of the scenes of destruction. Antar has forever forsaken the company of mankind. He has sworn eternal hatred on account of the evil they returned him for the good which he intended.

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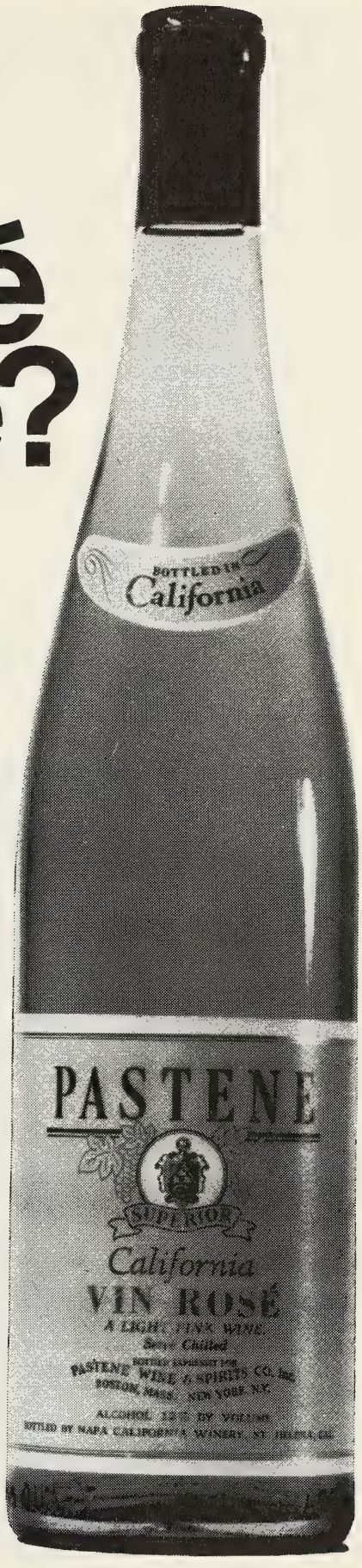
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'Suddenly a charming, graceful gazelle [in Arabic poetry, the symbol of feminine beauty] appears. Antar starts to pursue it. But a great noise seems pulsing through the heavens, and the light of day is veiled by a dense shadow. It is a giant bird that is giving chase to the gazelle.

'Antar straightaway changes his intent, and attacks the monster, which gives a piercing cry and flies away. The gazelle disappears at the same time, and Antar, left alone in the midst of the ruins, soon goes to sleep while meditating on the event that has happened.

'He sees himself transported to a splendid palace, where a multitude of slaves hasten to serve him and to charm his ear with their song. It is the abode of the Queen of Palmyra – the fairy Gül-nazar. The gazelle that he has saved from the talons of the spirit of darkness is none other than the fairy herself. In gratitude Gül-nazar promises Antar the three great joys of life, and, when he assents to the proffered gift, the vision vanishes, and he awakes amid the surrounding ruins.

II. 'The first joy granted by the Queen of Palmyra to Antar is the delight of vengeance.

III. 'The second joy – the delight of power.

IV. 'Antar has returned to the fallen remains of Palmyra. The third and last gift granted by the fairy to Antar is the joy of true love. Antar begs the fairy to take away his life as soon as she perceives the least estrangement on his side, and she promises to do his desire.

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'After a long time of mutual bliss, the fairy perceives one day that Antar is absent in spirit, and is gazing into the distance. Straightaway divining the reason, she passionately embraces him. The fire of her love inflames Antar, and his heart is consumed away.

'Their lips meet is a last kiss, and Antar dies in the arms of the fairy.'

Thematically, *Antar* is eclectic. Rimsky composed the principal theme – that of Antar himself (but 'under the indubitable influence of certain phrases of [Cui's opera], *William Ratcliff*,) and also that of the Peri Gül-nazar, 'with its florid Oriental embellishments' in contrast to the other 'purely cantabile' material. He borrowed one motive from a French collection of Arab melodies. Another, the chief subject of the fourth movement, he got from Dargomyzhsky, who in turn had found it in yet another collection of Arab melodies. Original or not, all of the themes *sound* Rimskyan; and their appropriateness in this context is sufficient compensation for any larceny involved.

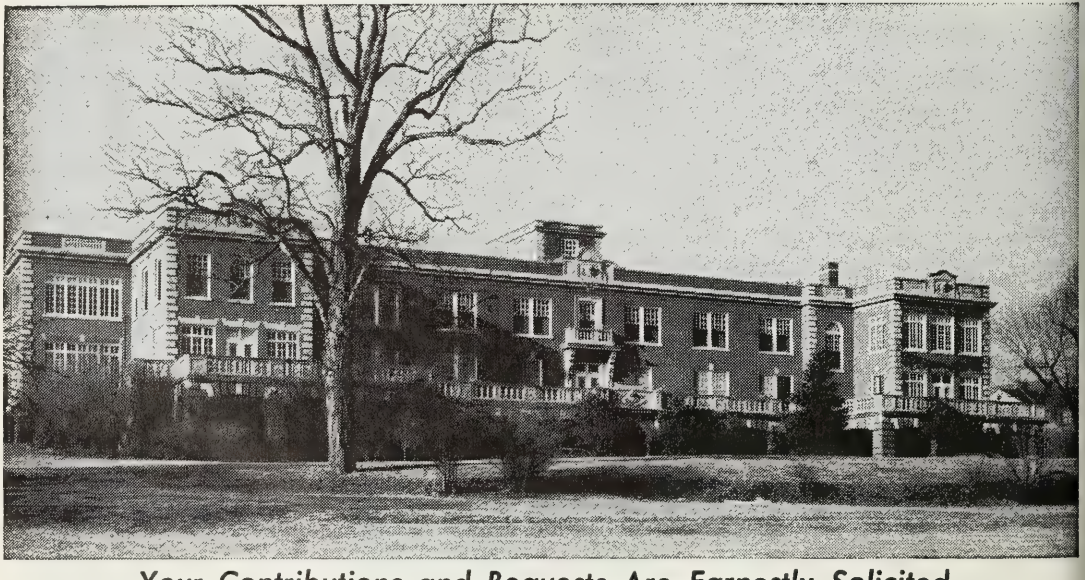
Near the end of his life, the composer concluded that 'I was wrong in calling *Antar* a symphony. My *Antar* was a poem, suite, fairy-tale, story or anything you like, but not a symphony'. The first movement is 'a free musical delineation of the consecutive episodes of the story, save that they are musically unified by the ever-recurring theme of Antar himself. It has no thematic development whatever; only variations and paraphrases.' The second movement 'brings more to mind the sonata form; yet it is built upon a single fundamental theme of

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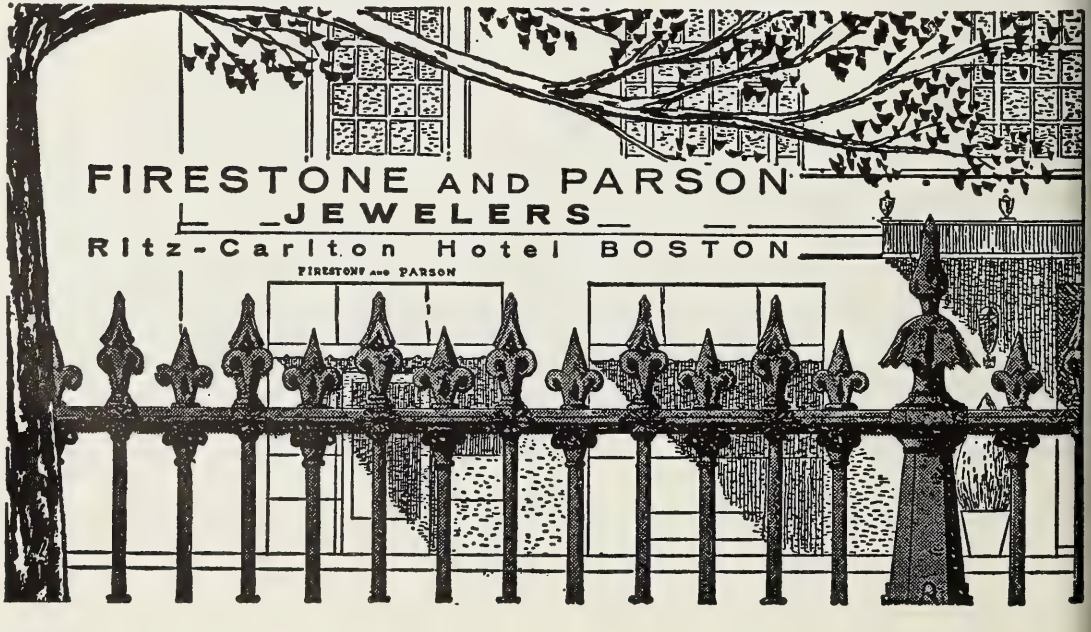
Antar himself and upon the introductory phrase of threatening character.' The third movement 'is a species of triumphal march . . . with a subsidiary Oriental cantabile melody and a conclusion on Antar's theme.' And the fourth movement 'is a variety of simple rondo with one subject and subsidiary phrases . . . with a long coda on Antar's and Gül-nazar's themes.'

After all this harsh self-criticism, the eminent professor of composition relents somewhat and even permits himself a certain pride in his early achievement:

'When I examine the form of *Antar* now, after the lapse of many years, I can affirm that I did well with this form, exclusive of outside influences and hints. If the form of Movement I flows from the form of the very narrative, the tasks of depicting the joys of revenge, power and love, on the contrary, are purely lyrical tasks calling for no fixed form: they merely denote moods and their changes, and thus allow complete freedom of musical structure. Where I got, at the time, this coherence and logic of structure, this knack of inventing new formal devices, it is hard to explain; but now that I examine the form of *Antar* with an experienced eye, I cannot help feeling considerable satisfaction.'

Rimsky says a great deal more about this music in his autobiography, and all of it is worth reading – if only because the insights and hindsights of the wise old Rimsky had a be built on the same raw, massively motivated genius that produced *Antar*. It is perhaps just as well that the composer himself failed to perceive this, right to the end. But to us it is clear enough that (to put it in the argot of our time) he must have been doing something right even before he learned how to do it.

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KAREL HUSA

Mosaïques pour orchestre

Husa was born in Prague on August 7 1921. He composed *Mosaïques* in Paris in 1961, and himself conducted the first performance on November 7 of the same year in Hamburg with the Norddeutscher Rundfunk Orchestra. He also conducted the first performance in the United States with the Buffalo Philharmonic Orchestra on May 7 1966.

The instrumentation: piccolo, flute, oboe, english horn, clarinet, bass clarinet, bassoon, 2 horns, 2 trumpets, 2 trombones, timpani, big gong, small gong, suspended cymbal, bells, snare drum, tenor drum, bass drum, woodblock, xylomarimba, xylophone, vibraphone, celesta, harp, piano and strings.

Karel Husa has a double career in music: not only is he a composer, but a distinguished conductor as well. A student at the Prague Conservatory, he went in 1946 to Paris, where he lived for eight years. He continued his studies there first at the Ecole Normale de Musique with Arthur Honegger, and then transferred to the Paris Conservatory. Among his other teachers were Nadia Boulanger, André Cluytens, Jean Fournet and the Czech composer Jaroslav Ridky. In 1950 he received the Lili Boulanger Memorial Fund Award in Boston. The judges that year were Nadia Boulanger, Igor Stravinsky, Walter Piston, Aaron Copland and Alexei Haieff.

Before leaving his native country he conducted the Prague Radio Orchestras, and during the years in which he made his home in Paris he conducted many European orchestras. He was also busy in record-

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ing studios, and made the first European record of Bartók's *Miraculous Mandarin.* At the same time, he began to be recognized as a composer. The *Divertimento for strings* was performed at the ISCM Festival of 1949 in Paris, and the following year the String quartet no. 1 was played at the Festival in Brussels. Other works were performed during the fifties at Darmstadt, Donaueschingen and Frankfurt-am-Main.

For political reasons Husa did not return to Czechoslavakia, and settled eventually in the United States. His *Concertino for piano* was first given in Boston in 1950. He was appointed in 1954 Professor of Composition and Director of the Cornell University Symphony and Chamber Orchestras, the positions which he holds today.

His more recent compositions include *Serenade for woodwind quintet and string orchestra with harp and xylophone,* which was written for the Baltimore Symphony and played for the first time in 1964; *Concerto for brass quintet and string orchestra;* and *Two préludes for flute, clarinet and bassoon.* He is now working on an opera. His conducting engagements in recent years have taken him to Switzerland, France, Belgium and Sweden, as well as to many parts of the United States. During the present season he has been guest conductor with the Buffalo Philharmonic, the Cincinnati Symphony, and in May will conduct the American première of his *Poem for viola and chamber orchestra* with the Baltimore Symphony. Later this year he will conduct several concerts in Latin America.

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Karel Husa has written a note for these performances:

Mosaïques was composed in Paris in the year I returned there to spend a sabbatical leave from Cornell University. It was written for the cycle of contemporary music 'Das neue Werk' in Hamburg.

All five *Mosaïques* are composed in series of pitches as well as of rhythms and dynamics. New orchestral colors are also explored; only in the fourth and fifth movements is the complete orchestra used. In the first *mosaïque* the piano, the harp, the celesta and the 'bell-like' sounding percussion instruments are used. The second is written for the strings, with xylophone, celesta and harp adding contrasting colors. The third *mosaïque* features woodwind and brass instruments with timpani and percussion instruments of indefinite pitch; piano, and later, strings add further color.

Properly speaking, there is no program in this work, which is composed in a rather strict serial technique. When I was writing *Mosaïques* however, Prague, the city where I was born, was much on my mind; so were some plays by the Czech author Karel Čapek, particularly *The Insect Comedy* and *R.U.R.* From the latter of these plays, incidentally, I have started sketches for an opera. Perhaps the first *mosaïque* may remind one of the 'city of one hundred towers'; the second and third of winter and spring in Prague. The fourth could be the picture of a tragedy, and the fifth, the succeeding moment of quiet.

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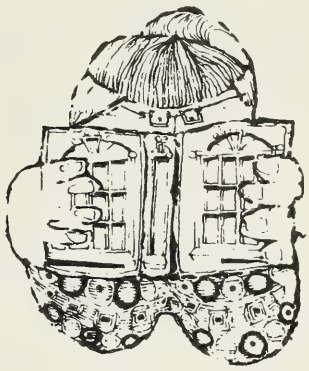


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After the première in Hamburg I was somewhat surprised to see how closely the impressions of the critics coincided with my own feelings, although no program notes were written at that time. I think that Hans Hauptmann in the *Hamburger Anzeigen und Nachrichten,* and the critic of Munich's newspaper *Die Süddeutsche Zeitung* probably reflected my own conception of *Mosaïques* most closely. Mr Hauptmann wrote:

'*Mosaïques,* written in 1961, is developed from a delicate, fragmented, mosaic-like instrumental movement. It reaches spectacular orchestral display with rather macabre tone effects. Rhythm and instrumentation combine into an orgiastic conglomeration of rising, bizarre, and grandiose sounds. The entire work appears menacing and diabolic. It is a clarion call of defense, an admonition to meet chaos with the unification of coordinated powers. In the end, we have a quiet, soothing release of restrained form'.

Munich's critic wrote:

'The latest work of the Prague-born Karel Husa, *Mosaïques,* begins with a mosaic-like instrumental movement which is followed by a vigorous display of the full orchestra, — a massive gathering of smouldering, strange, and impressive sounds. The spirits of the Inferno are let loose. It all seems allegoric, as an approaching apocalypse, after which the question looms: what will come thereafter?'

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Lieutenant Kije, symphonic suite op. 60

Program note by John N. Burk

Prokofiev was born in Sontsovka, Russia on April 23 1891, and died near Moscow on March 4 1953. In 1933 he wrote the incidental music for a film *Lieutenant Kije,* which was produced by the Belgoskino studio in Leningrad. The following year he completed the suite and it was first performed in Moscow. Serge Koussevitzky conducted the United States première on October 14 1937 at a Cambridge series concert of the Boston Symphony Orchestra. The most recent performances of the suite in the orchestral version were given by the Orchestra under Serge Koussevitzky's direction on November 27 and 28 1942. Erich Leinsdorf conducted a performance with the Orchestra and David Clatworthy at the Berkshire Festival on July 1 1967.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and cornet, 3 trombones and tuba, tenor saxophone, bass drum, snare drum, triangle, cymbals, tambourine, sleighbells, piano, celesta, harp and strings.

The Suite was derived from music to a film, but it is a new and independently written orchestral score. The film *Lieutenant Kije* is as good as unknown in this country, having been shown briefly in New York under another title. However, a description of the subject has been obtained from Russian sources by Nicolas Slonimsky: 'The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of

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the name of a Russian officer which ended with "ki" and the Russian intensive expletive "je" (untranslatable by an English word, but similar in position and meaning to the Latin "quidem") formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's.'

I. THE BIRTH OF KIJE *(allegro).* As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. ROMANCE *(andante).* This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. KIJE'S WEDDING *(allegro fastoso).* The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. TROIKA *(moderato).* Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,

I call you all to come here.
So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. BURIAL OF KIJE *(andante assai).* The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

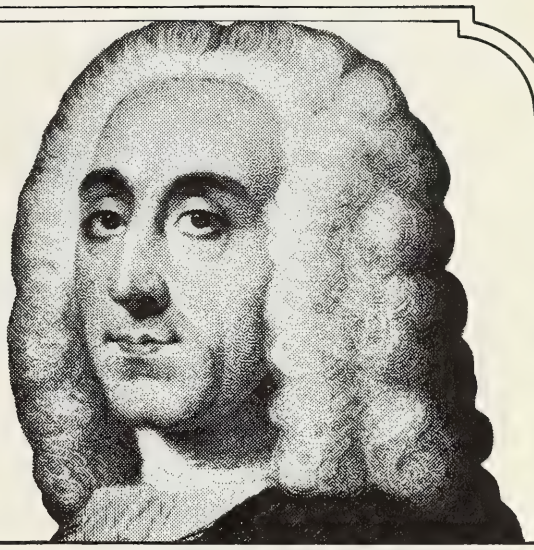


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The suite was performed at a Lamoureux concert in Paris on February 20 1937, the composer conducting, and likewise figured in the opening program of the International Modern Music Festival in Venice on September 6. There was an 'incident' at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofiev and Miaskovsky's *Concertino Lyrique*. 'A well-intentioned gentleman with an accent,' according to the correspondent of the *Musical Times* (March), 'attempted to tell the audience about Russian music in general and Prokofiev in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert.'

The reviewer of *Le Ménestrel* was more succinct. 'At the beginning of the concert, a "speaker" [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well.' *'Lieutenant Kije,'* the English writer remarked, 'made a stunning impression.'

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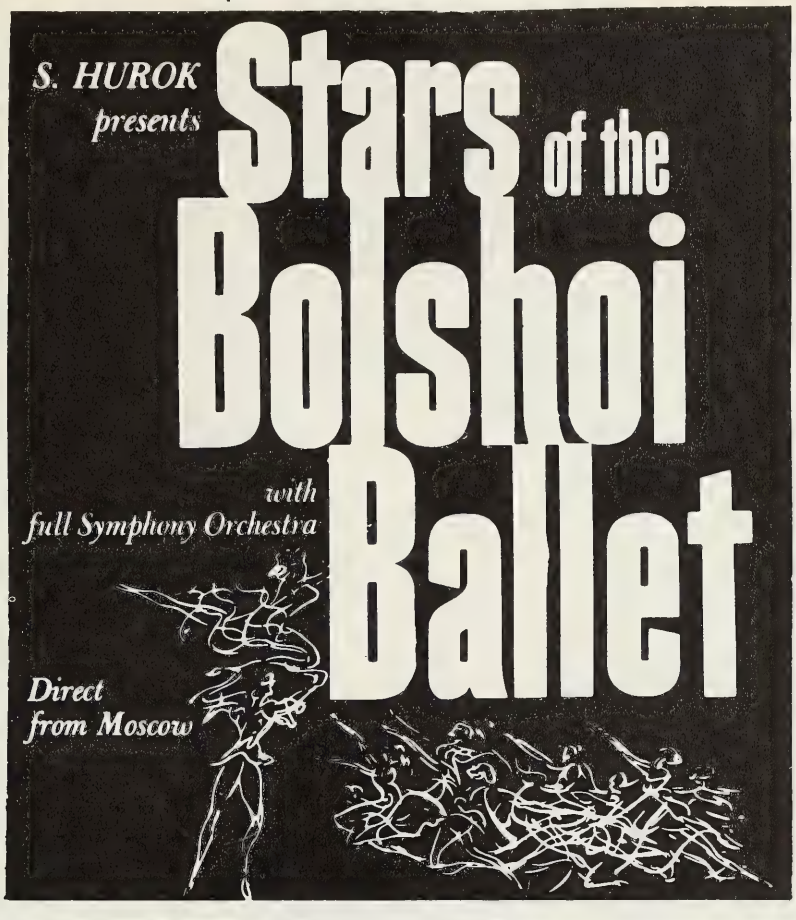
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Resolutions and Developments

by David Cairns

Other countries have musical problems and prejudices too. This article appeared in London's New Statesman *on January 5 of this year and is reprinted by kind permission of the Editor. David Cairns is the magazine's regular music critic, and is considered one of England's leading writers on music.*

In his book *Notes de musique,* the 19th-century French critic Ernest Reyer tells of a conversation on a park bench with a foreign musician of strange aspect who confides to him that until recently he has been living in an unnamed town somewhere in Europe and who goes on to describe a kind of ideal musical republic in which art always takes precedence over commerce, teachers judge their pupils' compositions by their effect and not by the 'rules', and the public is so enlightened that once when a visiting tenor, playing Don Ottavio, held on to a stentorian high B flat so long that he became purple in the face, he was carried struggling from the stage to his dressing room, where an alarmed physician promptly bled him. Having finished his marvelous tale, the musician wanders off. A moment later Reyer encounters the doctor in charge of the local lunatic asylum, who apologizes on behalf of his unfortunate patient: the poor fellow is harmless but incurably potty.

How easy to give way to different but similar fantasies! In my more wistful moments I conjure a state of affairs in which Buckingham

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Palace and its grounds are the site of a comprehensive cultural centre, the four London orchestras have renounced their arms race and voluntarily reduced themselves to three or even to two (each of which is housed, for rehearsal, performance, recording and all related purposes, in its own hall), Don Giovanni is always played by a baritone, pianists never abuse the soft pedal, opera audiences restrain their applause until the last note of a quiet orchestral epilogue has sounded, coughers follow Mr Denison's* simple prescription and cough into a handkerchief (thereby markedly reducing their sforzato from the decibel-equivalent of 'a note played mezzoforte on the horn'), Italian-language performances of *Figaro* at Covent Garden are greeted with appreciative laughter, a scientific survey confirms that 75 per cent of any Glyndebourne audience knows who wrote the work it has come to see and what it is about, the supply of concert programs at the Festival Hall only occasionally runs out at five minutes to eight, the cafeteria serves palatable food at reasonable prices, and the restaurant figures honorably in a Michelin guide to eating out in England. Sometimes, in a less millennial, more down-to-earth mood, I like to imagine what I would do if I were vested with dictatorial powers over the whole field of public music-making.

*John Denison is General Manager of London's Royal Festival Hall. In each program he gives specific advice to members of the audience on how to stifle uncontrollable coughs, which in the hall's very sensitive auditorium can easily drown the music.

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One of my first measures would in fact be a decree obliging pianists to play with their left leg strapped to the piano stool until they had learnt to treat the soft pedal as a device for obtaining a particular timbre or colour and not as an aid to playing pianissimo. In the same cause of robustness and anti-good taste it would become an offence for conductors to mark down the trumpet parts in Haydn's symphonies.

Then, a special commission would as a matter of urgency make a searching inquiry into the use of the harpsichord both as solo and as continuo instrument. The present practice defies rational explanation. I hasten to say that I am not against the harpsichord. The old gibe about 'two skeletons copulating on a corrugated-iron roof', or even 'a birdcage played with a toasting-fork', excites no response in me. I am merely anxious, like many music-lovers, that it should be heard — in the right place and at the right level. It always mystifies me how purists, who are so bent on recapturing authentic styles and conditions of performance, can tolerate either the virtual inaudibility of many of the harpsichords used in continuo work or the hardly less ineffective — and monstrous where effective — anomaly of electrical amplification: a crime which sometimes provokes a beautiful nemesis, as in the performance of Bach's C major double concerto a few years ago in which one of the two harpsichord's amplifying systems failed to come on, creating an echo effect beyond the dreams of baroque composers.

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TV critic ..... PERCY SHAIN's television column is required reading for viewers of this controversial medium.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Directing the band from the keyboard is an entirely justifiable practice when the musician in question likes doing so and the total results are good – and sometimes disastrous when a virtuoso conductor, aping fashion, tries his hand at it. The reason, however, usually given for the modern inclusion of a harpsichord in an orchestra playing an 18th-century work is that it is needed to 'fill in the harmony'; but I have never been able to get any expert to tell me how an instrument that cannot be heard can fill in anything. Nor can I personally detect that anything is missing when I listen to the third Brandenburg concerto – for example – played without a harpsichord continuo. It may indeed be more pleasurable because you are not troubled by the faint fuzz and tinkle fretting at the margin of your consciousness and contributing nothing except a slight but perceptible discrepancy of ensemble. The function of the harpsichord – a splendid one if properly filled – is surely to enrich and enliven the texture; but it can do so only when it produces, unaided, a volume of tone comparable to that of the other instruments playing with it. So the Commission might well recommend that so far as live music is concerned, harpsichords of the scale of Mr Tom Goff's† charming and exquisitely made instruments be confined to the domestic settings to which they are suited, and that for concerts in public halls something grander is used.

†Thomas Goff is probably the best known builder of harpsichords in England. For many years he presented an annual program of music for four harpsichords and orchestra at the Festival Hall.

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Even then it will have to satisfy my commissioners that it is a true solo instrument in that context — that is, that the listener is not subject to the absurdity of a keyboard concerto in which, even with the orchestra inhibiting itself to a whisper, a totally different level of sound is heard every time the soloist takes over. The same objection would probably banish guitar concertos altogether from concert platforms. A low-powered instrument cannot create its own sound-level if there is competition from a louder source. Simple truth, but how often forgotten! A recital by an unamplified clavichord can be one of the most delightful experiences in life: in a short while the tiny sound fills out, the undistracted ear goes to meet it (unless someone coughs without a handkerchief) and after five minutes one is unaware of any lack of power.

Such things should be quite easily established. More controversial would be my decision to limit if not actually to proscribe performances of the fifth Brandenburg with the keyboard part played on a harpsichord. Perhaps, like other dictators, I would simply be indulging my sentimentality, having got to know the work in the pre-scholarly era of the Thirties, from a recording by Serkin and the Busch Chamber Players, and having later heard it — my first concert — performed by the same forces in the Queen's Hall. But I do not think so. It is not only that to my ear those celestial figurations sound more beautiful on the piano, and therefore that — personal taste or prejudice patently coming into it — one proceeds to defend the transcription by reference to Bach's frequent and often far greater liberties with his music. My argument would be that although I know the notes by heart, no harpsichord performance that I have ever attended has actually permitted me to hear them.



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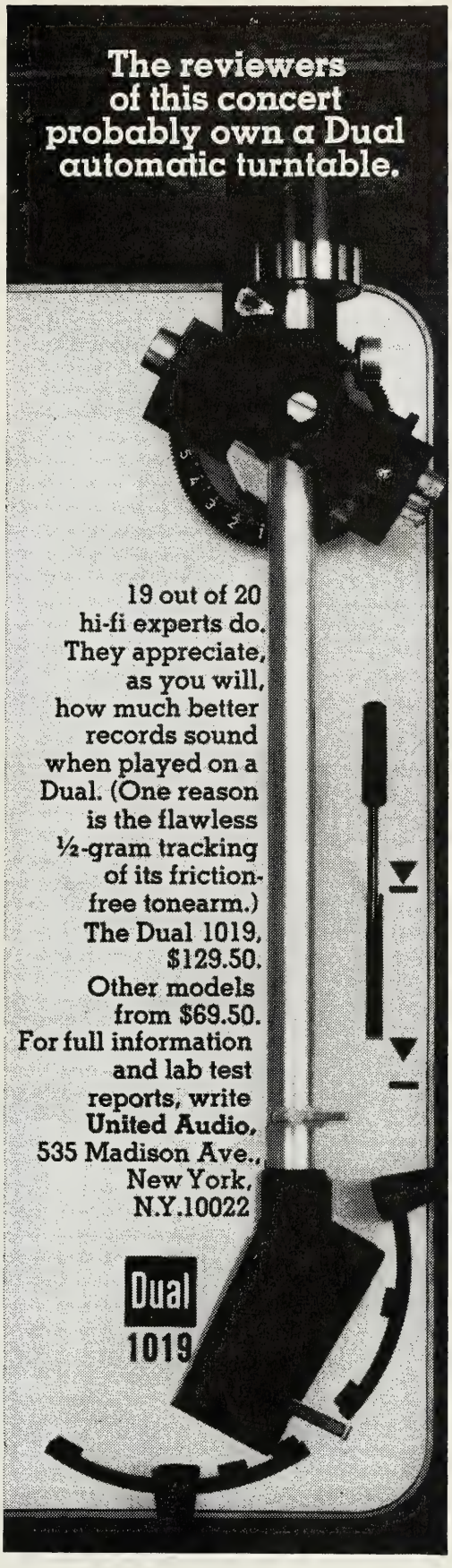
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Turning to the orchestra, I would devote immediate and careful attention to the disposition of instruments in performances of the 18th and 19th-century repertories. Sixty years ago the second violins were usually placed on the conductor's right, opposite the firsts. Some conductors still do so, among them Mravinsky, Klemperer, Kempe and Boult; but most now prefer (and have for a long time preferred) to group all the violins together, in the supposed interests of richness and homogeneity of tone. I do not believe it is an illusion that the string sound is fuller, both in the Festival Hall and in the Albert, on nights when the seconds are separated from the firsts (and the double basses placed in the middle, instead of at the far right). But the overriding reason, as Sir Adrian Boult argues in a letter to the *Gramophone* this month, is 'the antiphonal effect between violins, so often written for by composers from Mozart to Elgar'. When you hear it, you realise how much is normally lost; and to cite an extreme example, a passage like the opening of the finale of Tchaikovsky's sixth symphony – where the theme is split, note by note, between firsts and seconds, in deliberate delineation of mental anguish – cannot be realised except in this way. However, it may be that our preoccupation with 'stereophony' will bring about a return to the old arrangement, and that no compulsion would be required.

What of the critics? We would continue to play our gadfly role, and our criticisms of policy might be read and even responded to by the authorities. We would be encouraged to suspend judgment on music new or old that we did not understand and to be always aware of the potentially powerful distorting factor of bad performance; to avoid using words like form, rapt, or Meyerbeerian (except of course as applied to the big tune at the end of Berlioz's *Romeo and Juliet*); to allow composers who offend us to be popular; above all to admit that a great deal of our fearless probing of their weaknesses is prejudice masquerading as perceptiveness, and that when we reveal that Mahler's music is hysterical it usually means that we just don't like him.

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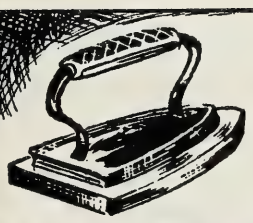


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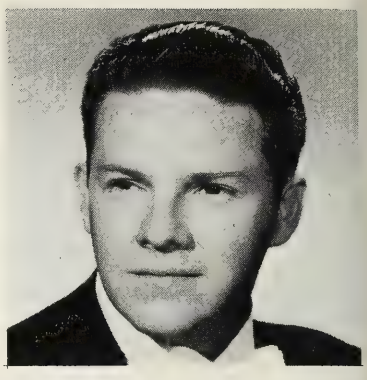


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The soloist



DAVID CLATWORTHY, who is fast becoming known for his interpretation of leading roles at the New York City Opera, was born in Grand Rapids, Michigan. He enrolled at the University of Arizona and began studies in music and voice. After two years service as an officer in the U. S. Army, he was awarded a scholarship to the Juilliard School of Music, and later took his Master's degree at Columbia University.

At these concerts David Clatworthy makes his fourth appearance with the Boston Symphony Orchestra: he has sung on two occasions at the Berkshire Festival, and was heard last in Symphony Hall two seasons ago. He has performed with the Orchestra works by Bach, Wagner, Prokofiev, a variety of styles which illustrates his ability to sing music of every period. Although today he appears most often in the opera house, David Clatworthy is in demand as an oratorio singer, and has been engaged by many of the leading orchestras in the United States. He will join the Boston Symphony in a recording of the *Lieutenant Kije Suite* for RCA Victor.

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FIRST WEEK

July 5	**Friday**
7 pm	**Prelude — Buswell, Kallir**
9 pm	**BSO — LEINSDORF**
MOZART	Figaro Overture
	Violin Concerto K. 207 **(Buswell)**
	Posthorn Serenade
July 6	**Saturday**
10:30 am	**BSO Open Rehearsal**
8 pm	**BSO — LEINSDORF**
MOZART	Symphony no. 28
	Exsultate, jubilate **(Sills)**
	Eine kleine Nachtmusik
	Arias from Zaide and Il Seraglio **(Sills)**
July 7	**Sunday**
2:30 pm	**BSO — LEINSDORF**
MOZART	Linz Symphony
	Piano Concerto K. 453 **(Frank)**
	Prague Symphony

SECOND WEEK

July 12	**Friday**
7 pm	**Prelude — Baroque organ**
9 pm	**BSO — ZINMAN**
BOCCHERINI	Symphony in A op. 1 no. 3
BACH	E major Violin Concerto **(Silverstein)**
HANDEL	Concerto grosso op. 6 no. 4
HAYDN	Symphony no. 93
July 13	**Saturday**
10:30 am	**BSO Open Rehearsal**
8 pm	**BSO — LEINSDORF**
BACH	Jauchzet Gott **(Endich)**
HAYDN	Nelson Mass **(Endich, Wolff, DiGiuseppe, Plishka, Tanglewood Choir)**
July 14	**Sunday**
2:30 pm	**BSO — LEINSDORF**
TELEMANN	Triple Concerto **(Pappoutsakis, Krips, Hoherman)**
BACH	Cantata no. 35 **(Wolff)**
HANDEL	Water Music Suite

THIRD WEEK

July 19	**Friday**
7 pm	**Prelude — Nelsova, Johannesen**
9 pm	**BSO-SKROWACZEWSKI**
BERLIOZ	Corsaire Overture
LUTOSLAWSKI	Concerto for Orchestra
DVORAK	Symphony no. 7
July 20	**Saturday**
10:30 am	**BSO Open Rehearsal**
8 pm	**BSO — LEINSDORF**
WAGNER	Flying Dutchman Overture
BARTOK	Concerto for Orchestra
TCHAIKOVSKY	Piano Concerto no. 1 **(Cliburn)**
July 21	**Sunday**
2.30 pm	**BSO — LEINSDORF**
BEETHOVEN	Symphony no. 2
	Symphony no. 8
	Emperor Concerto **(Johannesen)**

FOURTH WEEK

July 26	**Friday**
7 pm	**Prelude — FRAGER**
9 pm	**BSO — LEINSDORF**
KRAFT	Percussion Concerto **(Firth, Smith, Press, Gauger)**
WEBER	Konzertstueck **(Bolet)**
RIMSKY-KORSAKOV	Symphony no. 2 'Antar'
LISZT	Hungarian Fantasy **(Bolet)**
July 27	**Saturday**
10:30 am	**BSO Open Rehearsal**
8 pm	**BSO — LEINSDORF**
BRAHMS	German Requiem **(Milnes, Boatwright, Tanglewood Choir, Berkshire Chorus)**
July 28	**Sunday**
2:30 pm	**BSO — KRIPS**
BEETHOVEN	Pastoral Symphony
STRAUSS	Don Juan
STRAVINSKY	Firebird Suite

TANGLEWOOD — BERKSHIRE FESTIVAL 1968

FIFTH WEEK

August 2 Friday

7 pm **Prelude — Bolet**
9 pm **BSO — EHRLING**
BERLIOZ Benvenuto Cellini Overture
RAVEL Pavane for a dead Infanta
RAVEL Rapsodie espagnole
TCHAIKOVSKY Symphony no. 5

August 3 Saturday

10:30 am **BSO — Open Rehearsal**
8 pm **BSO — LEINSDORF**
NICOLAI Merry Wives of Windsor Overture
MENDELSSOHN Scottish Symphony
SCHUMANN Piano Concerto (Frager version) **(Frager)**
STRAUSS Rosenkavalier Suite

August 4 Sunday

2:30 pm **STEINBERG**
WAGNER Meistersinger Overture
RACHMANINOV Paganini Variations **(Bolet)**
MAHLER Symphony no. 1

SIXTH WEEK

August 9 Friday

7 pm **Prelude — Berkshire Boy Choir**
9 pm **BSO — WILSON**
GLINKA Ruslan and Ludmila
RIMSKY-KORSAKOV Sheherazade
RACHMANINOV Piano Concerto no. 3 **(Bachauer)**

August 10 Saturday

10:30 am **BSO Open Rehearsal**
8 pm **BSO — LEINSDORF**
BIZET L'Arlésienne excerpts
STRAUSS Also sprach Zarathustra
RACHMANINOV Piano Concerto no. 2 **(Bachauer)**

August 11 Sunday

2:30 pm **BSO — LEINSDORF**
BRAHMS Tragic Overture
Haydn Variations
Piano Concerto no. 2 **(Bachauer)**

SEVENTH WEEK

August 16 Friday

7 pm **Prelude — Frank**
9 pm **BSO — LEINSDORF**
MENDELSSOHN Scherzo from Octet
Piano Concerto in G minor **(Kallir)**
Incidental music to A Midsummer Night's Dream

August 17 Saturday

10:30 am **BSO Open Rehearsal**
8 pm **BSO —MUNCH**
BERLIOZ Romeo and Juliet **(Elias, Siena, Tozzi, Chorus pro musica)**

August 18 Sunday

2:30 pm **BSO — LEINSDORF**
BEETHOVEN Fidelio — Overture
Violin Concerto **(Silverstein)**
Symphony no. 5

EIGHTH WEEK

August 23 Friday

7 pm **Prelude —Kuhse, Wilson**
9 pm **BSO — COPLAND**
CARTER Holiday Overture
FAURE Pellēas et Mēlisande Suite
CHAVEZ Sinfonia India
COPLAND Inscape
STRAVINSKY Ode
COPLAND Billy the Kid

August 24 Saturday

10.30 am **BSO Open Rehearsal**
8 pm **BSO — LEINSDORF**
WAGNER Tristan Prelude
Rheingold Finale **(Kuhse, Thomas)**
Walkuere Act I **(Kuhse, Thomas)**

August 25 Sunday

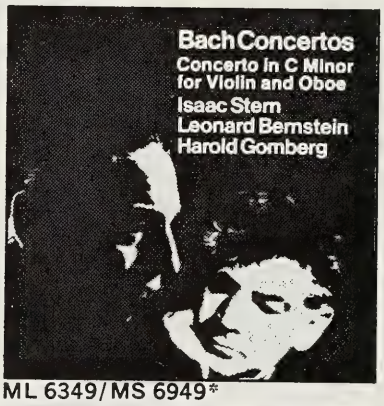
2:30 pm **BSO — LEINSDORF**
BRAHMS Gesang der Parzen
Schicksalslied
Naenie **(Tanglewood Choir, Berkshire Chorus)**
Symphony no. 1

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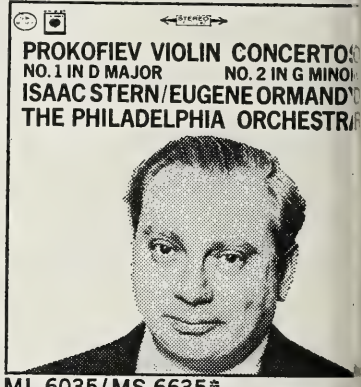
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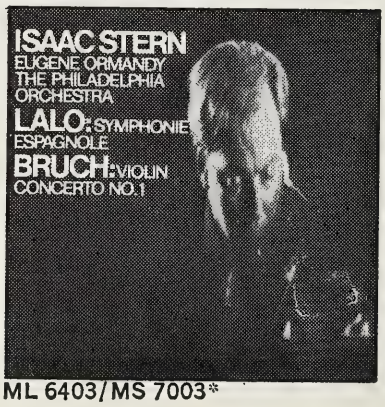
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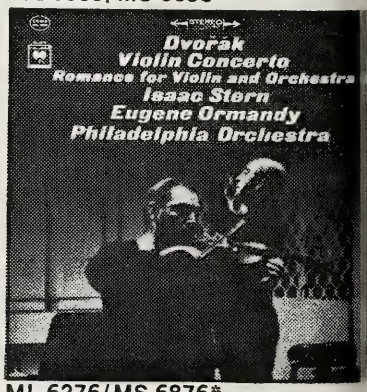
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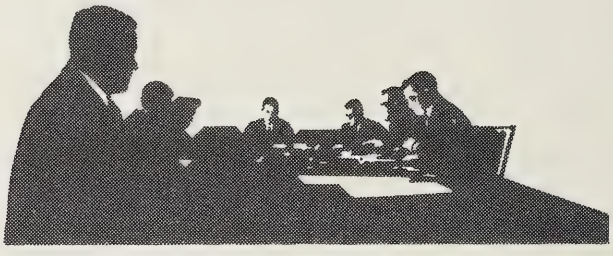
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BRITTEN	Variations on a theme of Frank Bridge
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BERGER	Three pieces for strings
HANDEL	Concerto grosso in A major op. 6 no. 11

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☐ **DIETRICH FISCHER-DIESKAU, German Baritone; Master Lieder Singer** ..... Sun. Aft., Oct. 27
☐ **YEHUDI and HEPHZIBAH MENUHIN, Unique Violin-Piano Duo** ..... Fri. Eve., Nov. 8
☐ **MAZOWSZE, 100 Dancers and Singers from Poland** ..... Sun. Aft., Nov. 10
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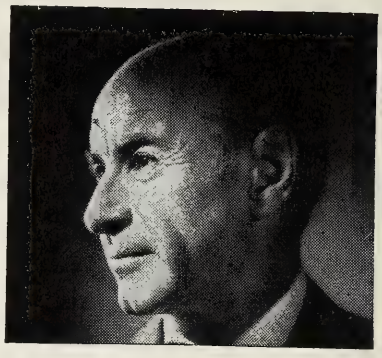
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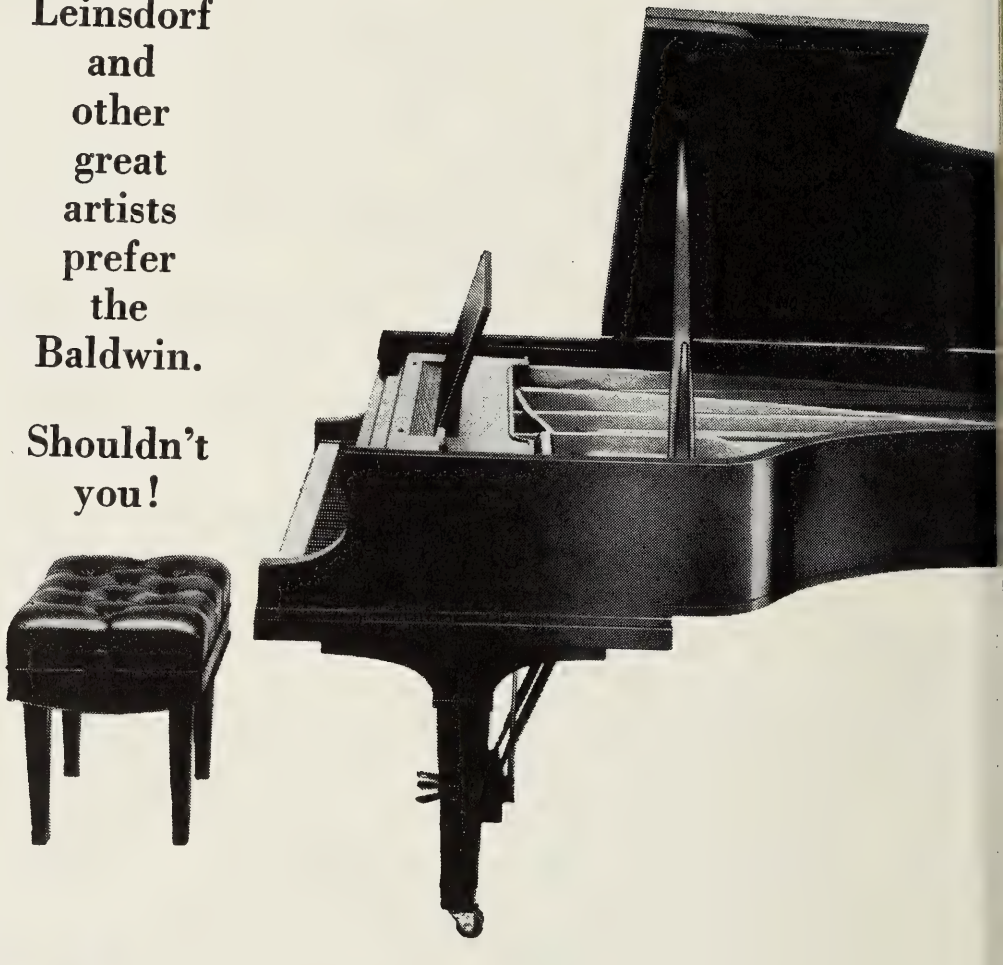
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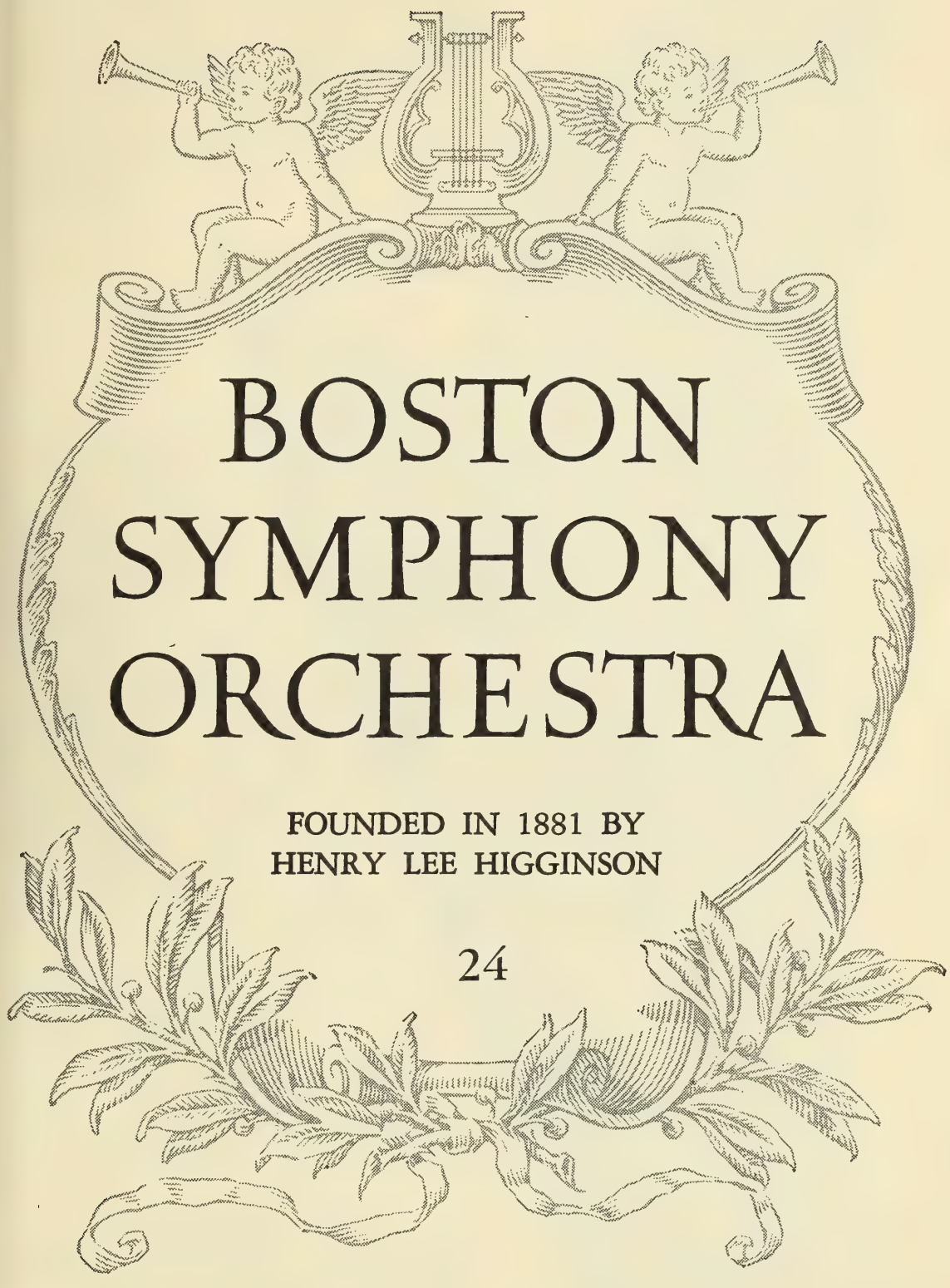


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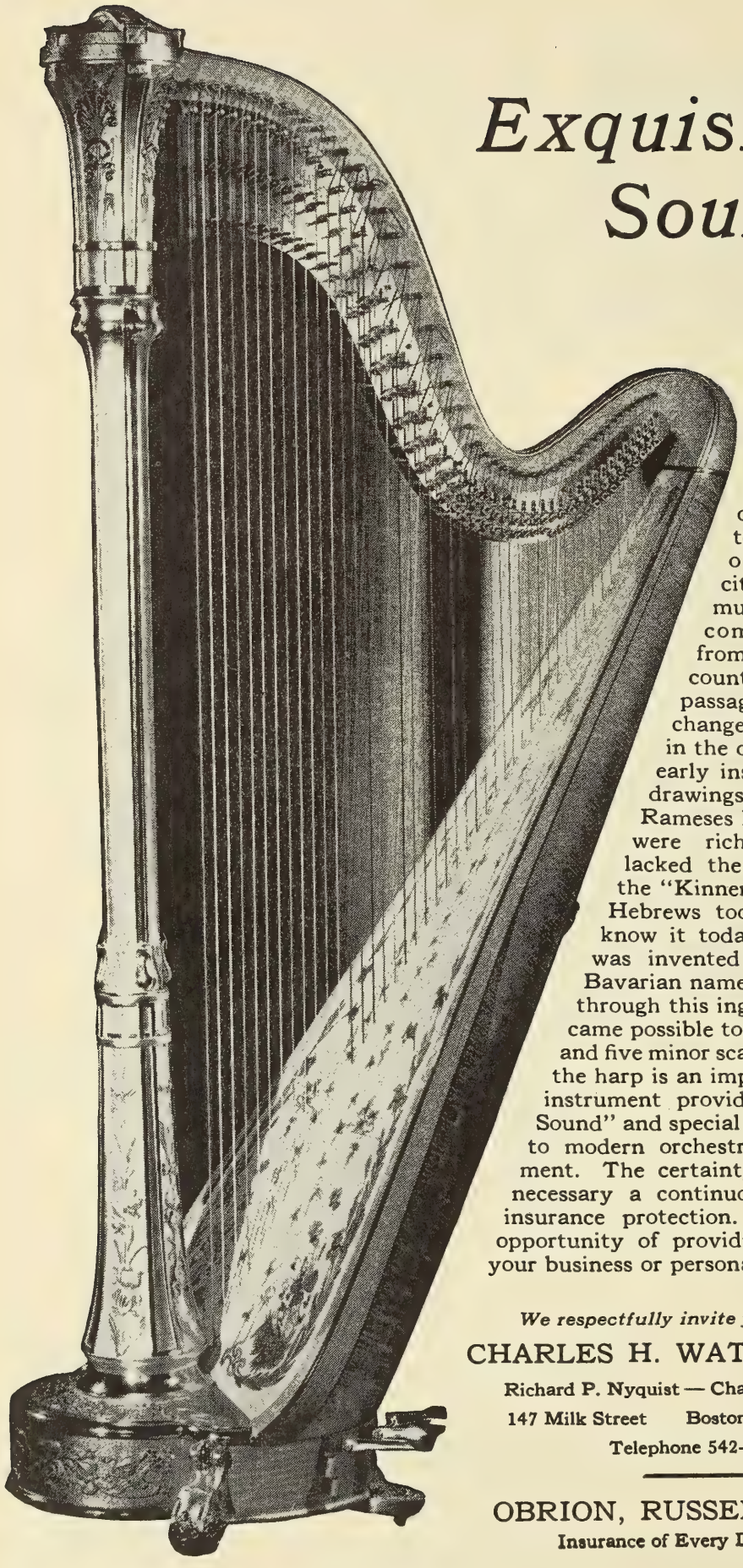


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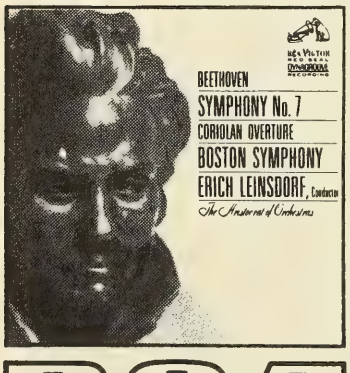
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A word from Henry B. Cabot

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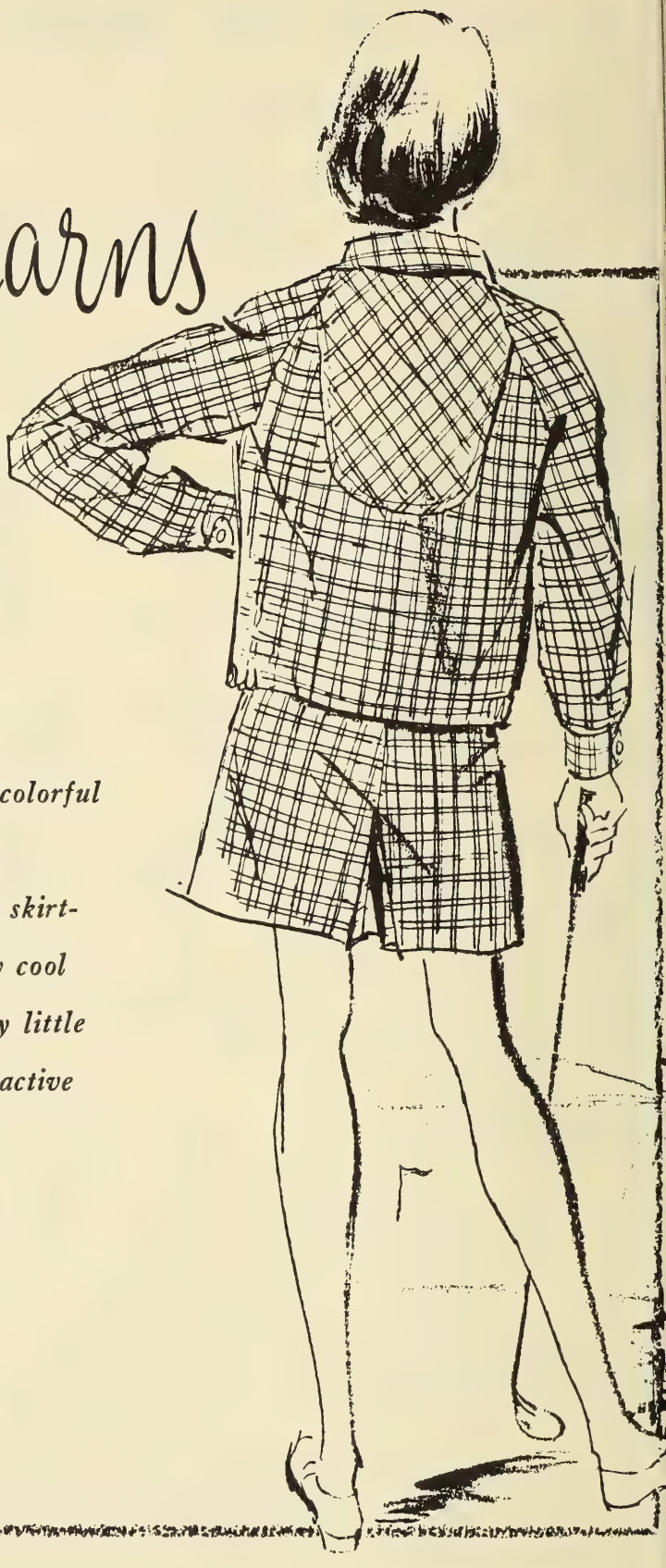
Mingled with my feelings of gratitude is the knowledge that we still have some distance to go, and that upon the horizon looms the prospect of additional goals. But thus was it ever with man's intellect and his institutions. When they stop growing they start aging. We want the Boston Symphony, despite the luster of its years, to be ever young. Only by staying so can it stand in the front rank of orchestras of the world.

During the coming months, the various divisions of The Fund will continue their activity, and for all those who have not yet given I say — when the solicitor calls, think of passing along to generations yet to come, an eternity itself, the fine musicianship which symbolizes Symphony. This musicianship has its foundation in the financial stability of the Orchestra. To all who have already given, deepest thanks from the Trustees and the Orchestra. And to all friends of the Orchestra, a wish that we shall see many of you at Pops, at the Esplanade, and at Tanglewood.

The Trustees look forward to seeing all of you again in the fall, as we continue our campaign for the good of the Orchestra and the world of music.

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STRAVINSKY — Ode (1943)

Eulogy: lento
Eclogue: con moto
Epitaph: lento

BARTÓK — Concerto for orchestra (1943)

Andante non troppo – allegro vivace
Giuoco delle coppie: allegro scherzando
Elegy: andante non troppo
Intermezzo interrotto: allegretto
Finale: presto

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Program Notes

IGOR FEODOROVITCH STRAVINSKY

Ode (1943)

Stravinsky was born in Oranienbaum, near St Petersburg, on June 17 1882. He composed *Ode* in Hollywood and completed it on June 24 1943. It was commissioned by the Koussevitzky Music Foundation and is dedicated to the memory of Natalie Koussevitzky. The world première was given by the Boston Symphony Orchestra under Serge Koussevitzky's direction on October 8 1943.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

Natalie Koussevitzky died in 1942, and soon afterwards her husband established a Foundation to commission music in her memory — appropriately enough, for they had together issued a large catalogue of important new music during the previous decades through their company L'Edition Russe de Musique. They had published many of Stravinsky's compositions, and it was natural that he should have received one of the first of the commissions. He wrote a short 'triptych', which he called 'Ode', and the first performance, a somewhat haphazard affair apparently, was given by the Boston Symphony Orchestra in Symphony Hall under Koussevitzky's direction.

Of the three movements, *Eulogy* and *Epitaph* were new compositions. *Eclogue* had already been written, originally intended as incidental music to a motion picture *Jane Eyre*. But a commission for the film score was not forthcoming, and this music for a hunting scene became the second movement of *Ode*.

The music of *Ode* was used, with other of Stravinsky's compositions, for a ballet *Feuilleton,* which was produced at the Bavarian Opera, Munich, in 1957. The Western Theatre Ballet presented *Ode* as a complete ballet in 1961 in England.

The composer wrote the following note for the first performance: Part One. 'Eulogy', praise, a song in sustained melody with accompaniment, the whole in fugal treatment.

Part Two. 'Eclogue', a piece in lively mood, a kind of *concert champêtre,* suggesting out-of-door music, an idea cherished by Natalie Koussevitzky and brilliantly materialized at Tanglewood by her husband.

Part Three. 'Epitaph', an inscription, *serein air,* closes this memorial triptych.

A.H.R.

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BÉLA BARTÓK
Concerto for orchestra (1943)
Program note by James Lyons

Bartók was born in Nagyszentmiklos, Hungary on March 25 1881 and died in New York on September 26 1945. He wrote the *Concerto for orchestra* for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky shortly after her death. The score is dated October 8 1943. The Boston Symphony Orchestra gave the world première under Serge Koussevitzky's direction on December 1 1944 in the eighth Friday-Saturday pair of the 1944-45 season. The second performance in the series followed, unusually, four weeks later, on December 29 and 30. The most recent performances in this series were conducted by Erich Leinsdorf on October 15 and 16 1965. The *Concerto for orchestra* has been recorded for RCA Victor by Erich Leinsdorf and the Boston Symphony Orchestra.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, 3 clarinets and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tam tam, 2 harps and strings.

Virgil Thomson said once that either you respond to music viscerally or you do not respond at all. If that be so, perhaps one who heard the première of Bartók's *Concerto for Orchestra* (and who did respond viscerally) cannot be expected to 'describe' this work with appropriate detachment. As it happens, the composer himself obviated the dilemma by providing us with an analysis of the score. Of that more later.

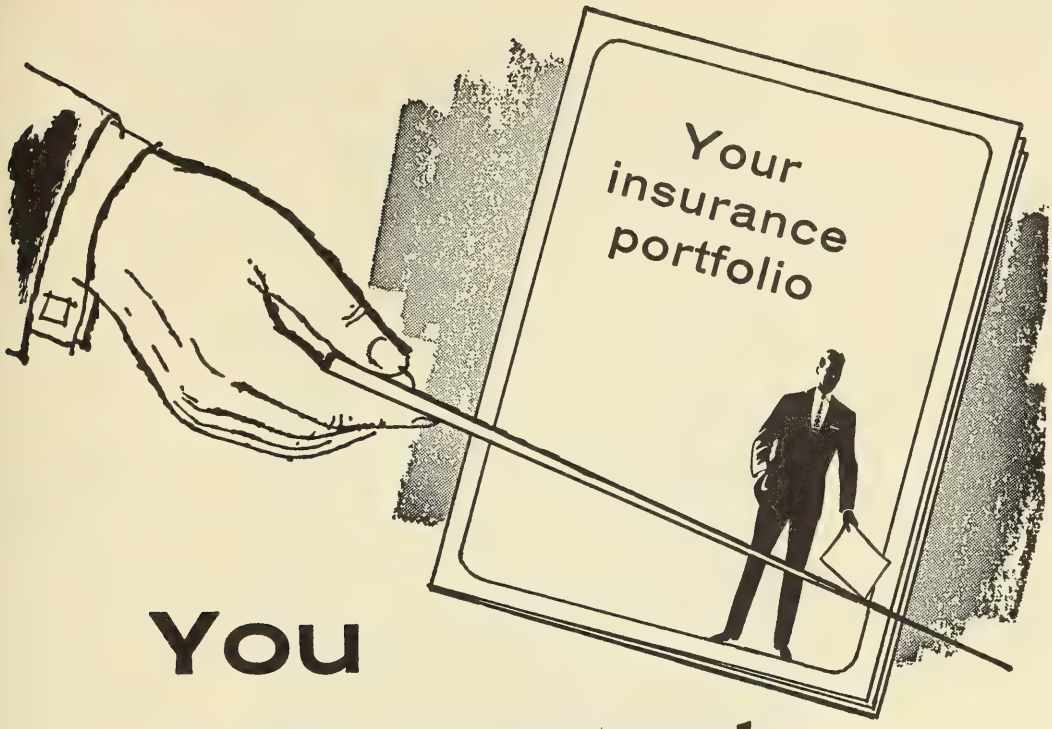
Formal description, however, is only part of the annotator's job — and by far the least interesting for all concerned save pedants and possibly students trapped in courses requiring them to simulate competence in this dreary genre. Setting the scene vis-à-vis circumstances of composition can be pretty dull also (and equidistant from the expressive point of the music); but a listener is nevertheless entitled to this information in anticipation of any auditory experience. It can always be ignored, but when it is accurate it can be helpful.

As to the genesis of Bartók's *Concerto for Orchestra* it is possible for once to be factually precise, even if its nearness in time compels the utmost prudence in value judgments. And yet how vividly the composer's presence lingers with those who knew him however slightly, not to speak of his neighbors along Manhattan's West 57th Street who knew him only from afar because they were reluctant to infringe on an artist's right to be left alone. In all the purlieus where he moved, the memory of Bartók's modest mien is indelible. (But shyness, it should be noted, is not self-abnegation; the latter trait never has coexisted with creativity.)

A further prefatory note is in order regarding the performance-history of this music. You will read in any number of ordinarily reliable sources (beginning with the printed score, incredibly) that the work

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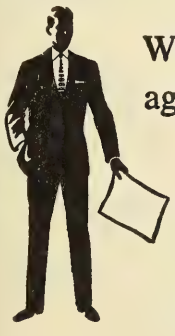
James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for ten years the editor of* The American Record Guide.



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was given its première in New York. The truth of the matter is that not only the first but also the second, third, and fourth performances were presented in Boston. Moreover, behind this fact lies most of the story that is worth telling about the *Concerto for Orchestra* — both for its uncommon amount of 'human interest' and for the light it throws on the music as a consequence. That story is as follows.

Bartók himself wrote that the 'general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one.' Now hear the more nearly complete truth:

Two years and two months before he was to die, Bartók was very far from being the popular composer he became so quickly after he had fulfilled the primary requirement for immortality. He was among the *least*-performed of leading contemporaries, actually. For that and other reasons he was not a happy man. He was also an extraordinarily poor man, notwithstanding the lengthy and respectful entries about him in the encyclopedias. On top of all this, he was physically a sick man (though his ailment was not yet correctly diagnosed – in the early 1940s medical science knew little about leukemia). His physicians were in despair, and so was he.

And then, one warm day in that summer of 1943, there arrived at Bartók's small room in Doctors Hospital an unannounced caller whose very eminence must have given the patient reason to doubt that the world had forsaken him. In various accounts this famous

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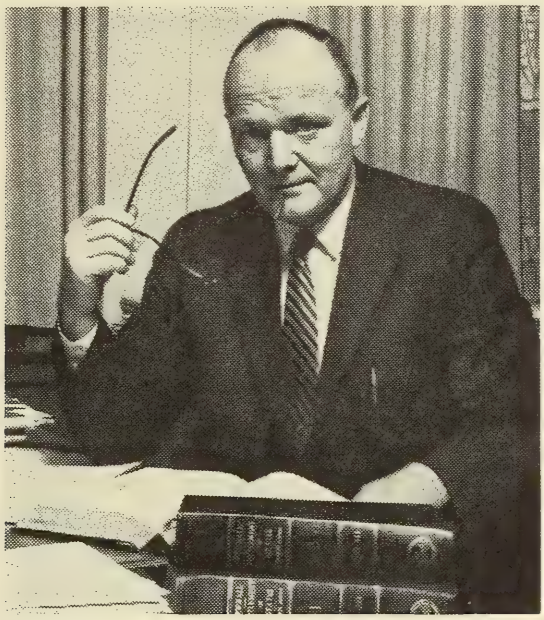
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visitor is described as a 'mysterious stranger' – an allusion to the unknown patron who commissioned a Requiem from the dying Mozart, and simultaneously an implication that Bartók never before had met his unexpected guest. (H. W. Heinsheimer, an intimate of the composer who had been with the publishing house of Boosey and Hawkes, wrote as late as 1949 that the celebrity had totally ignored Bartók's important scores; and 'I don't think that the two men had ever met' before that day in the hospital.)

Again, the folklore must give way to facts. The distinguished caller was Serge Koussevitzky, who had introduced both Bartók the pianist and Bartók the composer to Boston Symphony audiences as far back as 1928. As of 1943 they did not count each other as close friends, to be sure. But one cannot doubt for a moment that each of these men knew the artistic measure of the other.

Koussevitzky had come alone. Accepting the only chair, he drew it close to the bed and began at once to explain his mission. Aware that the fiercely proud composer would accept neither charity nor an assignment he did not feel able to undertake, the conductor did not 'offer' a commission to the desperately ill Bartók. Instead, lying as matter-of-factly as he could, he reported that he was acting as a courier for the Koussevitzky Foundation (set up as a memorial to his late wife Natalie) and that he was bound to leave a check for $500 with Bartók whether or not any new piece would be forthcoming. This figure, he added, was only half of what had been set aside. Another $500 would be paid upon receipt of the score it was hoped that Bartók could write. But the first $500 was his irrevocably.



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The composer made no direct reply, but it was clear to Koussevitzky (so he subsequently disclosed) that the invalid suddenly had developed a determination to recover. For fully an hour the two talked with more and more animation on a variety of subjects. Then a nurse came in and motioned to the visitor that it was time for him to leave. (Koussevitzky must have been delighted at the success of his harmless deception. Fritz Reiner and Joseph Szigeti among others had assured him that nothing else would work, and no doubt they were right.)

Orthodox medicine has no explanation for the speedy, if temporary, recuperation that ensued. The grimmest prognoses would be confirmed soon enough, but after Koussevitzky's visit Bartók rallied so astonishingly that the incredulous specialists authorized his discharge from the hospital.

Seeking the sun, Bartók wandered southward. He stopped at Asheville, North Carolina, where he rented a piano-less room and started composing. Almost immediately his publisher's New York office began to receive urgent requests for music paper. As fast as the bundles arrived he wrote for more.

There and then, between August 15 and October 8, the *Concerto for Orchestra* became a reality. Bartók sent the autograph manuscript for copying in three separate batches as the work took shape.

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As evidence of Koussevitzky's enthusiastic advocacy, it is of more than passing interest that one review of the première (by Cyrus Durgin in the *Globe*) apparently inspired the conductor to reschedule the work in the same Friday-Saturday series four weeks later! It has been said that Koussevitzky was angered by the critical consensus, but a perusal of the original notices hardly supports this contention; the reception ranged from extreme cordiality to soaring panegyric. Koussevitzky's repeat performances almost surely were prompted by this passage in the *Globe* article: 'So much new music is heard once or twice and then forgotten that I hope Mr Bartók's Concerto will be a fortunate exception to the rule. Let's hear it again this season.' Having heard it on December 1 and 2 1944 the same subscription audiences did hear it again within the month; it was performed again December 29 and 30 1944, and it has been in the international standard repertoire ever since.

Having put right various other errors, it remains to correct one last one. Numerous sources perpetuate the misinformation (apparently traceable to the aforementioned Heinsheimer article) that Bartók was not present in Symphony Hall for the première of his *Concerto for Orchestra*. But in fact he was, of course, present. I clearly remember his acknowledging the applause with diffident little bows, and this is attested by the next day's reviews.

On the following January 10 came the first New York performance, again by the Boston Symphony under Koussevitzky. It was a bitter cold night, but Carnegie Hall never seemed warmer. Bartók's health

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once more had taken a turn for the worse, and Koussevitzky had to lead the small, stooped figure onstage very, very slowly while the house cheered and cheered. Then the conductor slipped quickly out of sight and left Bartók alone for the audience to deal with as he was sure they would.

Bartók knew then, no matter how often he had wondered before, that he had touched the hearts of the multitude. Trembling but at long last triumphant, he went home that night — home was a minuscule apartment three blocks away — with his cup overflowing, full of plans for the future.

Structurally, the *Concerto for Orchestra* is like an ingenious building; as much as the experts admire it they are compelled to take it apart in search of some elusive principle. Whether or not to discourage this mischief, Bartók prepared this analytic précis for the first Boston performances:

'The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *"concertant"* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *"perpetuum mobile"*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.



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'As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of "trio" – a short chorale for brass instruments and side-drum – follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the "Introduction" to the first movement. The form of the fourth movement – *"Intermezzo interrotto"* ["Interrupted Intermezzo"] – could be rendered by the letter symbols "ABA – interruption – BA."'

One would never guess from the foregoing no-nonsense outline, nor from the marvelously witty, powerfully affirmative work itself (including, by the way, a hilarious burlesque of Shostakovich's Seventh Symphony in the *Intermezzo),* that this score was the orchestral last will and testament of a frail, failing man who weighed something under eighty-seven pounds. Its triumphant success renewed his confidence, all right; but there was no renewing his vigor. Eight months after that thunderous ovation in Carnegie Hall, Béla Bartók was dead.

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JOHANNES BRAHMS
Symphony no. 1 in C minor op. 68
Program note by John N. Burk

Brahms was born in Hamburg on May 7 1833, and died in Vienna on April 3 1897. He started sketches on the First Symphony in 1856 and completed the work twenty years later. Felix Dessoff conducted the première on November 4 1876 at Karlsruhe. George Henschel conducted the first performance by the Boston Symphony Orchestra on December 9 1881. The most recent performances in this series were given on September 27 and 28 1963; Erich Leinsdorf conducted. The Boston Symphony Orchestra has twice recorded Brahms's First Symphony for RCA Victor in recent years: one recording is conducted by Erich Leinsdorf, the other by Charles Munch.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is not without significance that Brahms required twenty years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him into an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that to come forth with one would mean to be closely judged as a *'Symphoniker'*, accused of presuming to take up

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the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, twenty years was the least he would require for growth in character, artistic vision, craft. These twenty years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training to immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicate that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

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Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his 'storm and stress' period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught 'Frau Clara'. This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it. He composed the remaining three movements by 1876.

The Symphony thus became a sort of summation of twenty years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own.

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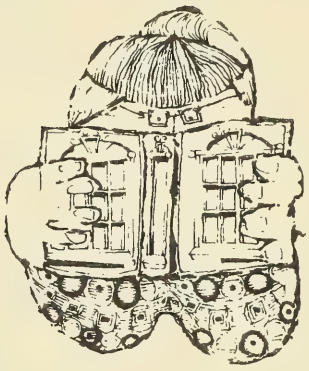


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In the same tonality as the Fifth Symphony, Brahms's First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven — its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Karlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. 'A little town,' he called it, 'that holds a good friend, a good conductor, and a good orchestra.' Brahms's private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms's Serenade in A major was refused. A few years before Dessoff at Karlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Karlsruhe very likely felt honored by the distinction conferred upon them — and were in equal degree puzzled by the Symphony itself.

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Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau. There was no abundance of enthusiasm at these early performances, although Karlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices. In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was 'an expression of relief' when it had at last ended. The Symphony reached England where it was heard in Cambridge and London under Joachim in the following spring.

Brahms had by then won public esteem, having proved his choral ability with *A German Requiem,* and had enjoyed marked success with smaller works. A full-sized symphony was regarded as a real test. Many found a stumbling block in the First Symphony, and these included some of Brahms's friends, who spoke of disunity in it, and disharmony. Even Florence May, his adoring ex-pupil and biographer, wrote of 'shrill, clashing dissonances' in the introduction. Levi, the conductor who had been his loyal promoter as conductor at Karlsruhe, found the middle movements out of keeping with the more weighty and solidly

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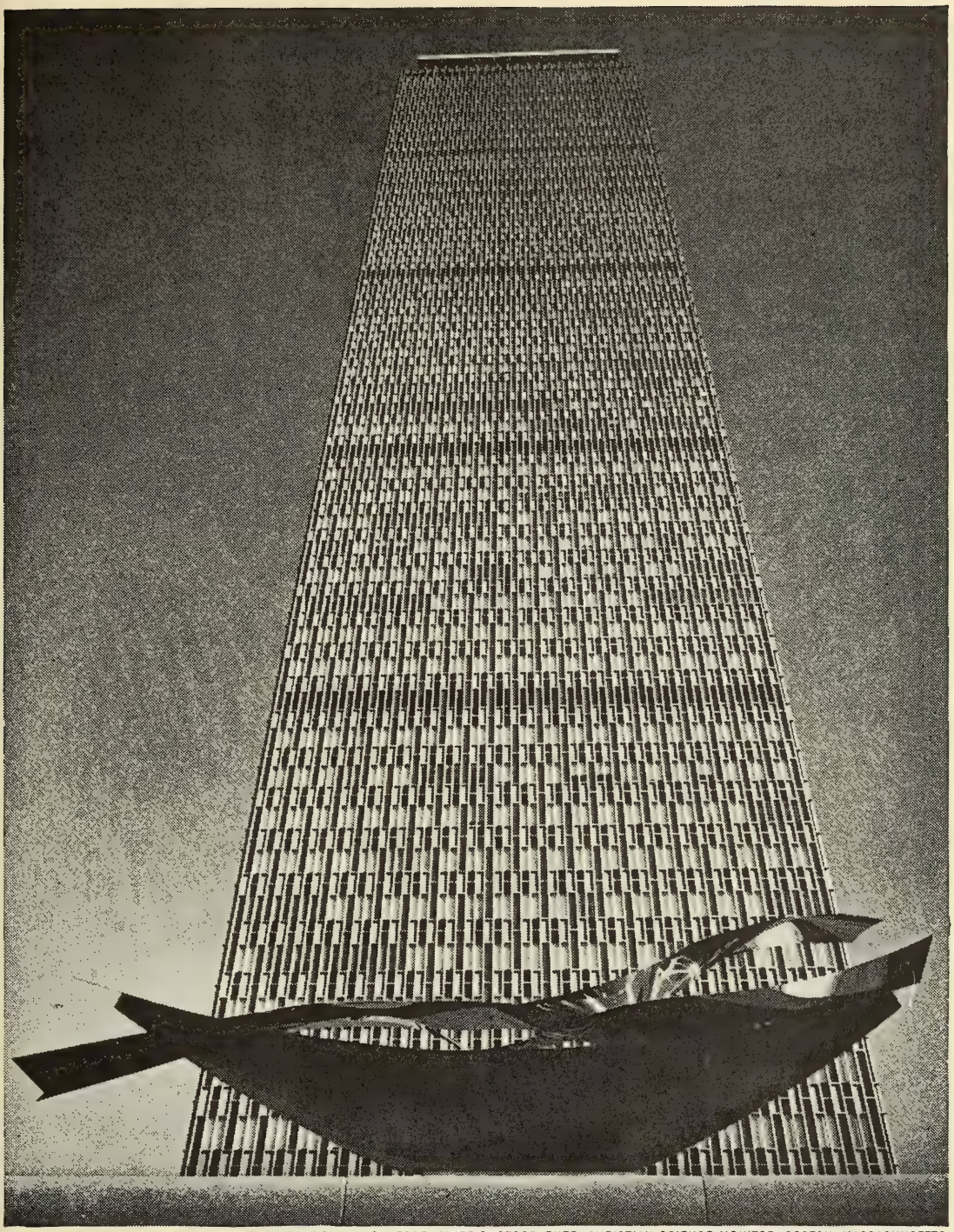
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scored first and last. Only Hans von Bülow among the current conductors was an unqualified enthusiast. Time has long since dissolved lingering doubts and vindicated the initial judgment of the Symphony's creator. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it 'morbid', 'strained', 'unnatural', 'coldly elaborated', 'depressing and unedifying', Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. George Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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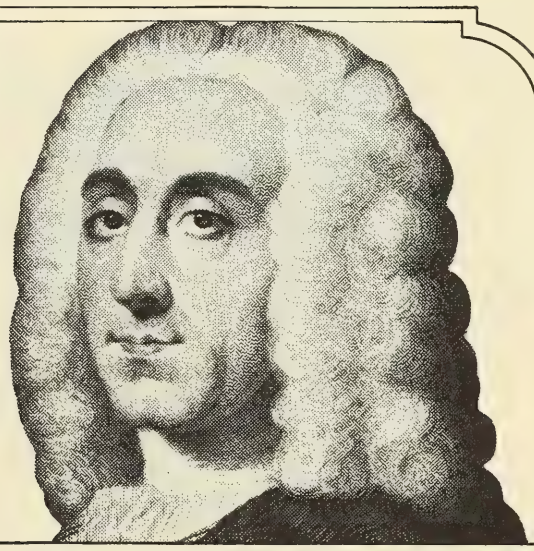
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Critics write about the Orchestra's final tour of the season

Chicago Sun-Times – Robert C. Marsh – March 29

Thursday, in Orchestra Hall, the visiting Boston Symphony showed its audience what can be gained when a major work of romantic music – the Tristan prelude – is given one of its rare concert performances from the proper text . . . Leinsdorf's performance was an admirable one, warm and impassioned in its emotional content, and achieved with the polish long associated with the Boston orchestra . . . The Violin Concerto of Beethoven provided an opportunity to hear concertmaster Joseph Silverstein in an extended solo role, and it was highly rewarding . . . Interpretatively it was fresh and convincing evidence that Silverstein is one of the most distinguished American violinists of the younger generation.

Cincinnati Enquirer – Henry S. Humphreys – March 30

Of the Scottish Symphony by Mendelssohn:

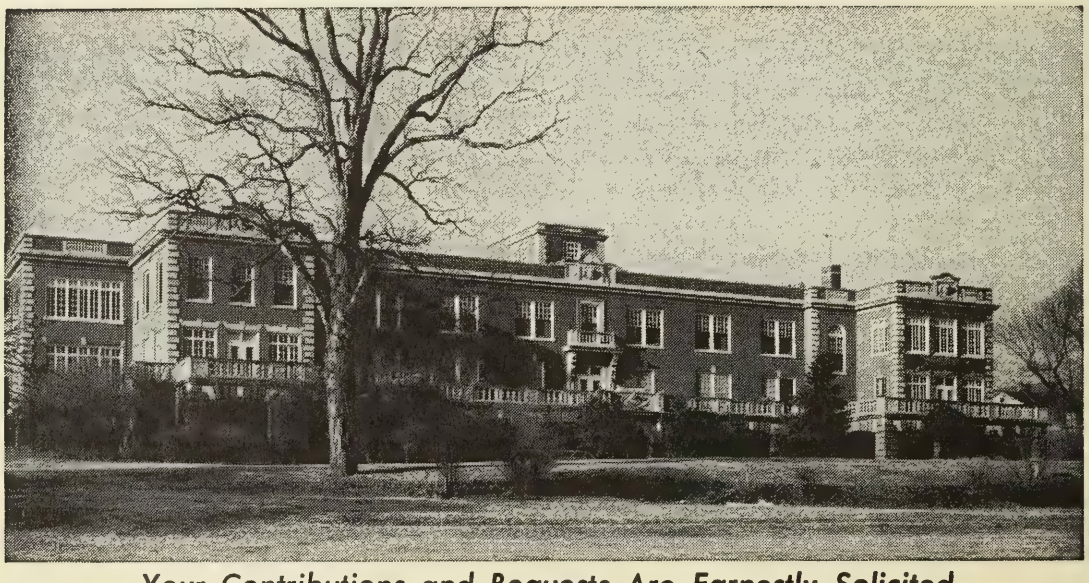
I can only say that you have never heard this work until you have had it played by this fabulous orchestra, under Maestro Leinsdorf . . . It gave the world-famed Boston Symphony Orchestra string section a chance to sing and soar; the antiphonal passages were sheer beauty; and no phrase escaped the loving convolutions of the Maestro's skilled baton . . . The final *Rosenkavalier Suite* was delightful; Maestro Leinsdorf is a superb Richard Strauss interpreter; and concertmaster Joseph Silverstein's solo violin passages were enough to steal away the heart of the most jaded Viennese-American.

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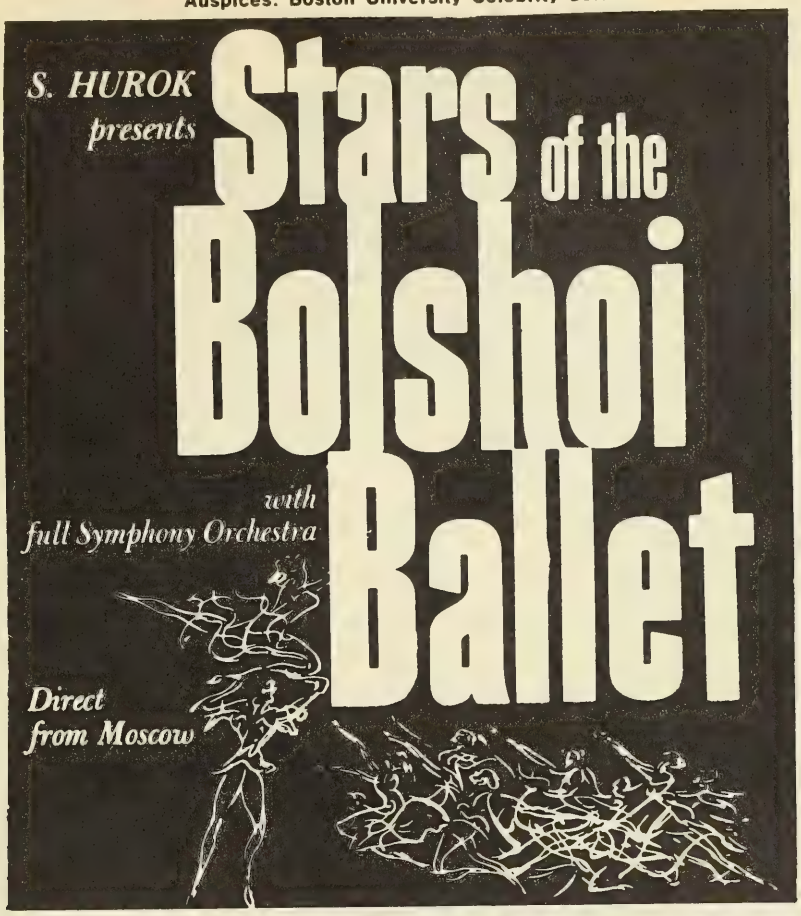


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Washington Star – Irving Lowens – March 31

. . . The orchestra, with Leinsdorf adding fuel to the flames, was white hot. At the conclusion of the Mahler First Symphony – and a blazing conclusion it was – the audience rose en masse for a standing ovation of an intensity not often experienced in Constitution Hall. As a matter of fact, I do not remember a similar demonstration of favor for a conductor in that auditorium for quite a few years.

Washington Post – Alan Kriegsman – April 1

The ovation that followed the performance of Mahler's First Symphony by the Boston Symphony Orchestra at Constitution Hall Saturday night was overwhelming. Conductor Erich Leinsdorf was recalled to the stage again and again as bravos ricocheted around the hall . . . The sound of the Boston orchestra's performing a score of this dimension is irresistably thrilling.

Journal Courier, New Haven – Florence Johnson – April 3

In its only performance here this season, the Boston Symphony Orchestra under Erich Leinsdorf, its dynamic conductor, presented one of its most outstanding concerts in Woolsey Hall Tuesday night. Aside from the spectacular beauty of its performance of Beethoven's Fifth Symphony and Mozart's *Prague,* the concert was notable for its presentation of Benjamin Lees' new work Piano concerto no. 2. . . . Beethoven's Fifth was never performed with more excitement nor received with more excitement than it was Tuesday . . . Under Leinsdorf, the orchestra gradually built up the magnitude of this overpowering work and the magnificance of the closing movement was never more skillfully presented. The audience not only applauded, it roared its approval.

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Edison

New York Times – Robert Sherman – April 8

Two cheery classical works nicely set off the luscious romanticism of Mahler's First Symphony, as the Boston Symphony Orchestra concluded its series of Carnegie Hall concerts Saturday night. Erich Leinsdorf conducted a crisp, energetic performance of Haydn's Symphony no. 24 in D major . . . Miss Kallir and Mr Leinsdorf got along handsomely in the Mozart. There seemed to be complete unanimity of musical thought, and the piece rippled on with graceful precision . . . Mr Leinsdorf fashioned a full-blooded, grandly sonorous Mahler First, attaining spaciousness without dragging tempos. The orchestral playing was first-rate – disciplined, accurate, cohesive, yet free enough to let the music ebb and flow with spontaneous power. The bravos that rang out from every side were richly deserved.

Council of Friends

The season's final meeting of the Council of Friends will be held on April 29. The agenda includes the introduction of officers for the coming season: Mrs Albert Goodhue and Mrs John L. Grandin Jr (co-chairmen); Mrs Josiah R. Spaulding (secretary); Mrs John H. Knowles (treasurer); and of members of the Steering Committee at large: Mrs George E. Bates, Mrs John M. Bradley; and Mrs Robert Kistner (publicity). Mrs G. Lincoln Dow Jr continues as area chairman head; Mrs Sherman R. Thayer as Friends' chairman; Mrs Charles Devens as nominating chairman; Mrs Frank G. Allen as fund chairman and Mrs Harris Fahnestock as special events chairman.

Laning Humphrey, the Orchestra's archivist, will talk on 'Extraordinary women in and around the Boston Symphony Orchestra'.

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NBC wins Peabody Award for Tanglewood-on-Parade 1967

Last Tuesday April 23 Erich Leinsdorf was present at the Hotel Pierre in New York when a George Foster Peabody Award, one of the most valued prizes in the television industry, was presented to George Heinemann, representing NBC, for the program broadcast live from Tanglewood on August 17 1967.

Erich Leinsdorf conducted the combined Boston Symphony and Berkshire Music Center Orchestras, and Itzhak Perlman was soloist in the program, which ended with a performance of Tchaikovsky's *1812 Overture* to the accompaniment of cannon and fireworks. Edwin Newman was the NBC commentator, and the program was directed by Walter Miller and produced by George Heinemann. Jordan M. Whitelaw was producer for the Boston Symphony.

New recordings for April

RCA Victor releases three records by the Boston Symphony Orchestra this month. Erich Leinsdorf conducts performances of Beethoven's Symphony no. 4 and the Leonore Overture no. 2; the Violin Concerto of Tchaikovsky and the Romance by Dvorák, played by Itzhak Perlman; and Ginastera's Piano Concerto, played by João Carlos Martins, with the same composer's *Variaciones concertantes.*

Also released this month is the second album by the Boston Symphony Chamber Players, which includes three records of music by Mozart, Brahms, Schubert, Poulenc, Colgrass, Villa-Lobos and Haieff. Included is a fourth record on which Peter Ustinov gives a commentary on the music.

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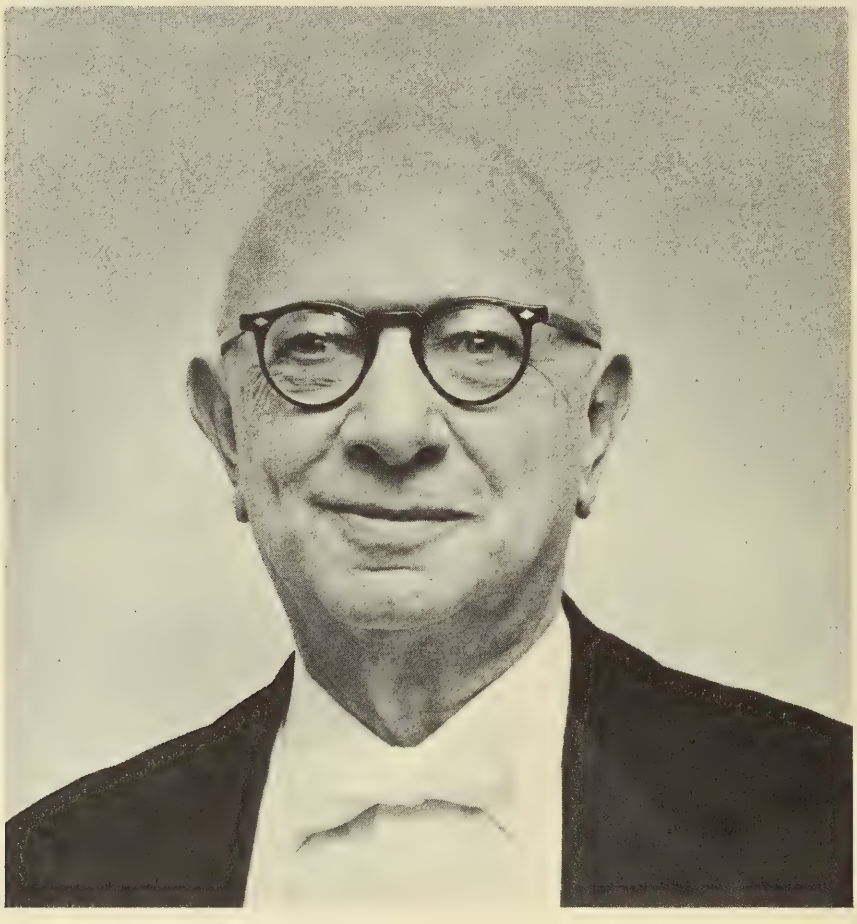
"CHOICE CRITICS"

A revealing glimpse of the cast of critics on The Boston Globe, New England's finest newspaper for the arts.

Drama Critic	KEVIN KELLY. He tosses bouquets and brickbats with equal accuracy. His reviews are a "must" for New England theatre-goers.
Music Critic	MICHAEL STEINBERG. In the forefront of musical critics anywhere. Ably supported by MARGO MILLER; WILLIAM BUCHANAN (Jazz); and ERNEST SANTOSUOSSO (Pop Music).
Arts Department Editor	HERBERT KENNY. Herb also directs nearly 300 superbly qualified book reviewers for The Globe.
Movie Critic	MARJORY ADAMS' views on contemporary cinema trends are backed by many years of experience. With GEORGE McKINNON she shares the duty of telling Boston what's good and bad on the silver screen.
Fine Arts Critic	EDGAR J. DRISCOLL, Jr. covers the galleries, art shows and art news.
TV critic	PERCY SHAIN's television column is required reading for viewers of this controversial medium.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

A fiftieth anniversary — Samuel Diamond



Samuel Diamond, who plays in the second stand of the second violin section of the Boston Symphony Orchestra, joined the Orchestra in October 1918. With the final concerts of the 1967-8 season, he completes his fiftieth season in Boston. The only other member of the Orchestra to have achieved this distinction is Arthur Fiedler.

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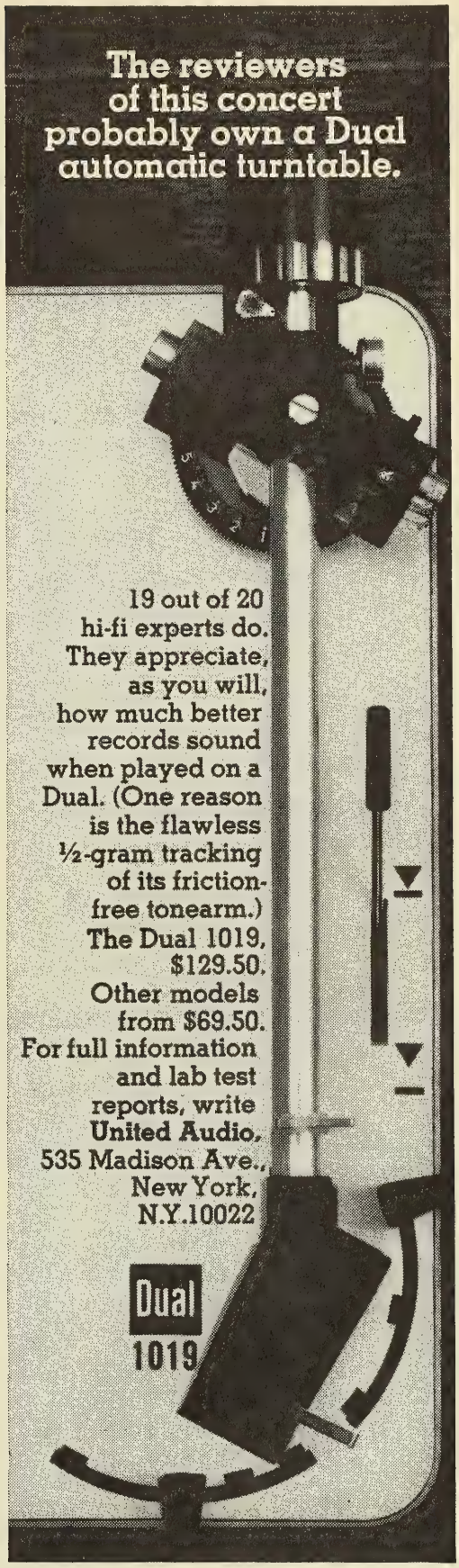
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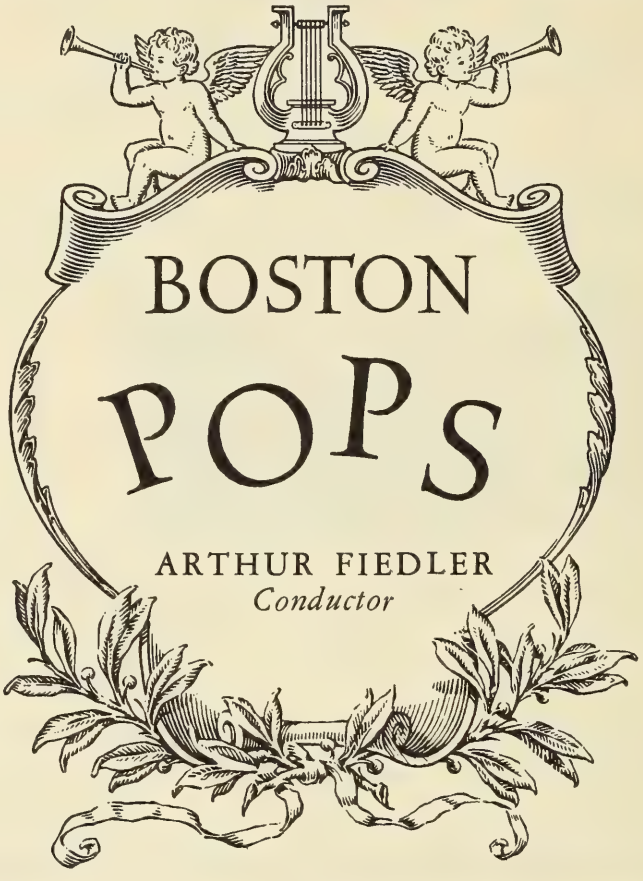
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COUNCIL OF FRIENDS

The Council is completing its sixth successful season under the co-chairmanship of Mrs Louis W. Cabot and Mrs Norman L. Cahners. The first series of luncheons, held on Fridays before the concert, has been so popular this season that the number will be increased beginning next fall. Mrs John M. Bradley and Mrs Jerome M. Rosenfeld organized this year's series. Only Friends of the Orchestra may attend the luncheons. Membership of the Friends is open at any time of the year.

The Trustees, Erich Leinsdorf, the members and staff of the Orchestra extend their thanks to all the Friends and members of the Council of Friends for their enthusiasm and continuing significant support of the Orchestra during the eighty-seventh season. They are especially grateful to co-chairmen Mrs Cabot and Mrs Cahners, and to the other officers whose terms have expired: Mrs Albert Goodhue (secretary), Mrs Harris Fahnestock (treasurer), Mrs George L. Sargent (publicity), and to Mrs John L. Grandin Jr, a member of the Steering Committee at large.

TANGLEWOOD — BERKSHIRE FESTIVAL 1968

FIRST WEEK

July 5 — **Friday**

7 pm — **Prelude — Buswell, Kallir**

9 pm — **BSO — LEINSDORF**

MOZART — Figaro Overture
Violin Concerto K. 207 **(Buswell)**
Posthorn Serenade

July 6 — **Saturday**

10:30 am — **BSO Open Rehearsal**

8 pm — **BSO — LEINSDORF**

MOZART — Symphony no. 28
Exsultate, jubilate **(Sills)**
Eine kleine Nachtmusik
Arias from Zaide and Il Seraglio **(Sills)**

July 7 — **Sunday**

2:30 pm — **BSO — LEINSDORF**

MOZART — Linz Symphony
Piano Concerto K. 453 **(Frank)**
Prague Symphony

SECOND WEEK

July 12 — **Friday**

7 pm — **Prelude — Baroque organ**

9 pm — **BSO — ZINMAN**

BOCCHERINI — Symphony in A op. 1 no. 3

BACH — E major Violin Concerto **(Silverstein)**

HANDEL — Concerto grosso op. 6 no. 4

HAYDN — Symphony no. 93

July 13 — **Saturday**

10:30 am — **BSO Open Rehearsal**

8 pm — **BSO — LEINSDORF**

BACH — Jauchzet Gott **(Endich)**

HAYDN — Nelson Mass **(Endich, Wolff, DiGiuseppe, Plishka, Tanglewood Choir)**

July 14 — **Sunday**

2:30 pm — **BSO — LEINSDORF**

TELEMANN — Triple Concerto **(Pappoutsakis, Krips, Hoherman)**

BACH — Cantata no. 35 **(Wolff)**

HANDEL — Water Music Suite

THIRD WEEK

July 19 — **Friday**

7 pm — **Prelude — Nelsova, Johannesen**

9 pm — **BSO-SKROWACZEWSKI**

BERLIOZ — Corsaire Overture

LUTOSLAWSKI — Concerto for Orchestra

DVORAK — Symphony no. 7

July 20 — **Saturday**

10:30 am — **BSO Open Rehearsal**

8 pm — **BSO — LEINSDORF**

WAGNER — Flying Dutchman Overture

BARTOK — Concerto for Orchestra

TCHAIKOVSKY — Piano Concerto no. 1 **(Cliburn)**

July 21 — **Sunday**

2.30 pm — **BSO — LEINSDORF**

BEETHOVEN — Symphony no. 1
Symphony no. 8
Emperor Concerto **(Johannesen)**

FOURTH WEEK

July 26 — **Friday**

7 pm — **Prelude — Frager**

9 pm — **BSO — LEINSDORF**

KRAFT — Percussion Concerto **(Firth, Smith, Press, Gauger)**

WEBER — Konzertstueck **(Bolet)**

RIMSKY-KORSAKOV — Symphony no. 2 'Antar'

LISZT — Hungarian Fantasy **(Bolet)**

July 27 — **Saturday**

10:30 am — **BSO Open Rehearsal**

8 pm — **BSO — LEINSDORF**

BRAHMS — German Requiem **(Milnes, Boatwright, Tanglewood Choir, Berkshire Chorus)**

July 28 — **Sunday**

2:30 pm — **BSO — KRIPS**

BEETHOVEN — Pastoral Symphony

STRAUSS — Don Juan

STRAVINSKY — Firebird Suite

For further information about the Berkshire Festival 1968 please be in touch with the Festival Office, Symphony Hall Boston (telephone 266-1492)

TANGLEWOOD — BERKSHIRE FESTIVAL 1968

FIFTH WEEK

August 2 Friday

7 pm **Prelude — Bolet**
9 pm **BSO — EHRLING**
BERLIOZ Benvenuto Cellini Overture
RAVEL Pavane for a dead Infanta
RAVEL Rapsodie espagnole
TCHAIKOVSKY Symphony no. 5

August 3 Saturday

10:30 am **BSO — Open Rehearsal**
8 pm **BSO — LEINSDORF**
NICOLAI Merry Wives of Windsor Overture
MENDELSSOHN Scottish Symphony
SCHUMANN Piano Concerto (Frager version) **(Frager)**
STRAUSS Rosenkavalier Suite

August 4 Sunday

2:30 pm **STEINBERG**
WAGNER Meistersinger Overture
RACHMANINOV Paganini Variations **(Bolet)**
MAHLER Symphony no. 1

SIXTH WEEK

August 9 Friday

7 pm **Prelude — Berkshire Boy Choir**
9 pm **BSO — WILSON**
GLINKA Ruslan and Ludmila
RIMSKY-KORSAKOV Sheherazade
RACHMANINOV Piano Concerto no. 3 **(Bachauer)**

August 10 Saturday

10:30 am **BSO Open Rehearsal**
8 pm **BSO — LEINSDORF**
BIZET L'Arlésienne excerpts
STRAUSS Also sprach Zarathustra
RACHMANINOV Piano Concerto no. 2 **(Bachauer)**

August 11 Sunday

2:30 pm **BSO — LEINSDORF**
BRAHMS Tragic Overture
Haydn Variations
Piano Concerto no. 2 **(Bachauer)**

SEVENTH WEEK

August 16 Friday

7 pm **Prelude — Frank**
9 pm **BSO — LEINSDORF**
MENDELSSOHN Scherzo from Octet
Piano Concerto in G minor **(Kallir)**
Incidental music to A Midsummer Night's Dream

August 17 Saturday

10:30 am **BSO Open Rehearsal**
8 pm **BSO — MUNCH**
BERLIOZ Romeo and Juliet **(Elias, Siena, Tozzi, Chorus pro musica)**

August 18 Sunday

2:30 pm **BSO — LEINSDORF**
BEETHOVEN Fidelio — Overture
Violin Concerto **(Silverstein)**
Symphony no. 5

EIGHTH WEEK

August 23 Friday

7 pm **Prelude —Kuhse, Wilson**
9 pm **BSO — COPLAND**
CARTER Holiday Overture
FAURE Pelléas et Mélisande Suite
CHAVEZ Sinfonia India
COPLAND Inscape
STRAVINSKY Ode
COPLAND Billy the Kid

August 24 Saturday

10.30 am **BSO Open Rehearsal**
8 pm **BSO — LEINSDORF**
WAGNER Tristan Prelude
Rheingold Finale **(Kuhse, Thomas)**
Walkuere Act I **(Kuhse, Thomas, Ward)**

August 25 Sunday

2:30 pm **BSO — LEINSDORF**
BRAHMS Gesang der Parzen
Schicksalslied
Naenie **(Tanglewood Choir, Berkshire Chorus)**
Symphony no. 1

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BEETHOVEN	
Symphony no. 3 (Eroica)	LM/LSC 2644
Symphony no. 7	LM/LSC 2969
Overture Leonore no. 3 *with Schumann Symphony no. 4*	LM/LSC 2701
Piano Concerto no. 3 (Rubinstein)	LM/LSC 2947
Piano Concerto no. 4 (Rubinstein)	LM/LSC 2848
Piano Concerto no. 5 (Rubinstein)	LM/LSC 2733
BRAHMS	
Symphony no. 1	LM/LSC 2711
Symphony no. 2	LM/LSC 2809
Symphony no. 3	LM/LSC 2936
Piano Concerto no. 1 (Rubinstein)	LM/LSC 2917
Piano Concerto no. 1 (Cliburn)	LM/LSC 2724
BRUCKNER	
Symphony no. 4	LM/LSC 2915
MAHLER	
Symphony no. 1	LM/LSC 2642
Symphony no. 3	LM/LSC 7046
Symphony no. 5	LM/LSC 7031
Symphony no. 6	LM/LSC 7044

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Concerts given in the Friday/Saturday series during the season 1967–68

Program	Date	Conductor	Page
1	September 29 and 30	ERICH LEINSDORF	
2	October 6 and 7	CHARLES WILSON	122
3	October 13 and 14	ERICH LEINSDORF	
4	October 27 and 28	JORGE MESTER	250
5	November 3 and 4	ERICH LEINSDORF	
6	November 10 and 11	ERICH LEINSDORF	
7	November 17 and 18	ERICH LEINSDORF	
8	November 24 and 25	ERICH LEINSDORF	
9	December 8 and 9	STANISLAW SKROWACZEWSKI	560
10	December 15 and 16	ERICH LEINSDORF	
11	December 29 and 30	ERICH LEINSDORF	
12	January 5 and 6	ERICH LEINSDORF	
13	January 12 and 13	LEOPOLD STOKOWSKI	814
14	January 19 and 20	CHARLES MUNCH	882
15	January 26 and 27	SEIJI OZAWA	948
16	February 9 and 10	ERICH LEINSDORF	
17	February 16 and 17	ERICH LEINSDORF	
18	February 23 and 24	ERICH LEINSDORF	
19	March 8 and 9	SIXTEN EHRLING	1206
20	March 15 and 16	ERICH LEINSDORF	
21	March 22 and 23	ERICH LEINSDORF	
22	April 12 and 13	JULIUS RUDEL	1394
23	April 19 and 20	ERICH LEINSDORF	
24	April 26 and 27	ERICH LEINSDORF	

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Works played at the Friday/Saturday series

	Program	Page
BACH		
Cantata no. 35 'Geist und Seele wird verwirret'	11	656
'Schafe können sicher weiden' from Cantata no. 208 *In honor of Margaret Ruthven Lang*	8	462
BARTÓK		
Concerto for orchestra (1943)	24	1486
Suite from The Miraculous Mandarin op. 19	4	233
BEETHOVEN		
Concerto for piano and orchestra no. 5 in E flat 'The Emperor' op. 73	16	996
Concerto for violin and orchestra in D major op. 61	8	470
Fidelio – Overture	8	464
Suite from the ballet Die Geschöpfe des Prometheus op. 43	3	140
Symphony no. 5 in C minor op. 67	8	482
Symphony no. 7 in A major op. 92	13	782
Symphony no. 8 in F major op. 93	18	1100
BERLIOZ		
Benvenuto Cellini – Overture	19	1164
Le Corsaire – Overture	9	524
Roméo et Juliette op. 17	14	844
BERNSTEIN		
The Age of Anxiety – Symphony no. 2 for piano and orchestra	15	920
BRAHMS		
Academic Festival Overture op. 80	2	76
Symphony no. 1 in C minor op. 68	24	1501
Symphony no. 2 in D major op. 73	9	538
BRUCKNER		
Symphony no. 7 in E major	6	354
CRESTON		
Chthonic Ode (Homage to Henry Moore) op. 90	19	1184
DALLAPICCOLA		
Tartiniana, divertimento for violin and orchestra (1951)	21	1298
DVOŘÁK		
Romance for violin and orchestra op. 11	5	282
Slavonic dances from op. 72	10	620
Symphony no. 6 in D major op. 60	7	418
ELGAR		
Falstaff – symphonic study for orchestra op. 68	10	594

	Program	Page
GINASTERA		
Concerto for piano and orchestra (1961)	18	1112
Estudios sinfónicos op. 35	22	1364
GLUCK		
Iphigénie en Aulide – Overture	15	908
Music of the blessed spirits in the Elysian Fields from 'Orpheus and Eurydice' *In memory of Harold Thompson*	16	–
HANDEL		
Suite from 'The Water Music'	11	666
HAYDN		
The Creation	17	1036
Symphony no. 24 in D major	21	1292
Symphony no. 79 in F major	7	396
Symphony no. 96 in D major 'The Miracle'	12	716
HENZE		
Symphony no. 1	2	82
HUSA		
Mosaïques pour orchestre	23	1436
JOACHIM		
Contrastes	15	930
KRAFT		
Concerto for percussion and orchestra	5	268
LEES		
Piano concerto no. 2	20	1252
LUTOSLAWSKI		
Concerto for orchestra	9	532
MAHLER		
Symphony no. 1 in D major	21	1306
MENDELSSOHN		
Capriccio brillante for piano and orchestra op. 22	20	1250
Symphony no. 3 in A minor 'Scottish' op. 56	12	732
MOZART		
Divertimento in D major K. 205	6	332
Don Giovanni – Overture	13	780
Three German dances K. 605	10	614
Symphony no. 32 in G major K. 318	22	1356
Symphony no. 36 in C major K. 425 'The Linz'	5	274
Symphony no. 38 in D major K. 504 'The Prague'	20	1228

	Program	Page
MUSSORGSKY		
Excerpts from Boris Godunov (transcribed for orchestra by Leopold Stokowski)	13	792
NIELSEN		
Symphony no. 5 op. 50	19	1172
PETRASSI		
Partita per orchestra (1932)	12	728
PROKOFIEV		
Concerto for piano and orchestra no. 4	7	406
Lieutenant Kije, symphonic suite op. 60	23	1444
Symphony no. 2 op. 40 (1924)	20	1236
RAVEL		
Daphnis et Chloé – Suite no. 2	15	934
Le tombeau de Couperin	4	230
RESPIGHI		
Feste Romane	19	1190
RIMSKY-KORSAKOV		
Sheherazade op. 35	2	92
Symphony no. 2 'Antar' op. 15	23	1424
SCHOENBERG		
Concerto for piano and orchestra op. 42	3	148
SCHUBERT		
Incidental music to 'Rosamunde' op. 26	23	1420
SCHUMANN		
Symphony no. 2 in C major op. 61	3	162
SIBELIUS		
Symphony no. 1 in E minor op. 39	22	1378
STRAUSS		
Also sprach Zarathustra, symphonic poem op. 30	18	1122
Don Quixote op. 35	4	210
Suite from 'Der Rosenkavalier'	10	622
STRAVINSKY		
Le baiser de la fée	16	980
Ode (1943)	24	1484
TCHAIKOVSKY		
Concerto for violin and orchestra in D major op. 35	5	286
Hamlet – Fantasy Overture op. 67a	13	790
Le Voyevode, symphonic ballad op. 78	16	972

	Program	Page
TELEMANN		
Concerto in A major for flute, violin and cello	11	652
TRADITIONAL		
'The Old Hundredth' *In honor of Margaret Ruthven Lang*	8	462
VERDI		
Les vêpres siciliennes – Overture	4	204
WAGNER		
Der fliegende Holländer – Overture	1	12
Die Meistersinger von Nürnberg – from Act III Introduction – Dance of the apprentices – Procession of the mastersingers	1	16
Rienzi – Overture	22	1388
Tristan und Isolde – Prelude	10	588
Die Walküre – Act I	1	20
WEBERN		
Variations op. 30	6	344

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STEREO

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First performances in the Friday-Saturday series

WORLD PREMIERE

LEES	Piano concerto no. 2

FIRST PERFORMANCE IN THE UNITED STATES

GINASTERA	Estudios sinfónicos

FIRST PERFORMANCE IN BOSTON

CRESTON	Chthonic Ode
DALLAPICCOLA	Tartiniana
DVOŘÁK	Romance for violin and orchestra
GINASTERA	Concerto for piano and orchestra
HAYDN	Symphony no. 79
HENZE	Symphony no. 1
HUSA	Mosaïques pour orchestre
JOACHIM	Contrastes
KRAFT	Concerto for percussion and orchestra
MUSSORGSKY	Excerpts from Boris Godunov

FIRST PERFORMANCE BY THE BOSTON SYMPHONY ORCHESTRA

BACH	Cantata no. 35
ELGAR	Falstaff
HAYDN	The Creation
HAYDN	Symphony no. 24
LUTOSLAWSKI	Concerto for orchestra (Providence, December 7)
MOZART	Three German dances K. 605
MOZART	Symphony no. 32 K. 318
PETRASSI	Partita per orchestra
PROKOFIEV	Concerto for piano and orchestra no. 4
PROKOFIEV	Symphony no. 2
SCHOENBERG	Concerto for piano and orchestra
STRAVINSKY	Le baiser de la fée (complete)
TELEMANN	Triple concerto in A major
VERDI	Les vêpres siciliennes – Overture
WEBERN	Variations op. 30

FIRST TIME IN THIS VERSION

STRAUSS	Suite from 'Der Rosenkavalier'

FIRST TIME IN THIS SERIES

MOZART	Divertimento in D major K. 205

Soloists – Friday/Saturday series	Program	Biography
ARA BERBERIAN Haydn – The Creation	17	1078
RITA BOUBOULIDI Schoenberg – Piano concerto	3	182
JOHN BROWNING Prokofiev – Piano concerto no. 4	7	443
DAVID CLATWORTHY Prokofiev – Lieutenant Kije Suite	23	1462
ROSALIND ELIAS Berlioz – Roméo et Juliette	14	884
JULES ESKIN Strauss – Don Quixote	4	251
BURTON FINE Strauss – Don Quixote	4	251
EVERETT FIRTH Kraft – Percussion concerto	5	308
THOMAS GAUGER Kraft – Percussion concerto	5	313
GARY GRAFFMAN Mendelssohn – Capriccio brillante Lees – Piano concerto no. 2	20	1270
DONALD GRAMM Berlioz – Roméo et Juliette	14	886
MARTIN HOHERMAN Telemann – Concerto for flute, violin and cello	11	564
GRANT JOHANNESEN Beethoven – Piano concerto no. 5	16	1012
ALFRED KRIPS Telemann – Concerto for flute, violin and cello	11	688
JOÃO CARLOS MARTINS Ginastera – Piano concerto	18	1136
JOHN McCOLLUM Haydn – The Creation	17	1078
CHLOE OWEN Bach – 'Schafe können sicher weiden' from Cantata no. 208	8	504
JAMES PAPPOUTSAKIS Telemann – Concerto for flute, violin and cello	11	686
ITZHAK PERLMAN Dvořák – Romance for violin and orchestra Tchaikovsky – Violin concerto	5	306
ARTHUR PRESS Kraft – Percussion concerto	5	311

	Program	Biography
JEROLD SIENA		
Berlioz – Roméo et Juliette	14	884
BEVERLY SILLS		
Haydn – The Creation	17	1076
JOSEPH SILVERSTEIN		
Beethoven – Violin concerto	8	504
Dallapiccola – Tartiniana	21	1330
CHARLES SMITH		
Kraft – Percussion concerto	5	309
KENNETH SMITH		
Wagner – Die Walküre – Act I	1	40
YUJI TAKAHASHI		
Bernstein – The Age of Anxiety	15	950
JESS THOMAS		
Wagner – Die Walküre – Act I	1	39
HAROLD THOMPSON		
Kraft – Percussion concerto	5	310
CLAIRE WATSON		
Wagner – Die Walküre – Act I	1	38
BEVERLY WOLFF		
Bach – Cantata no. 35	11	684

Other artists – Friday/Saturday series

GINO CIOFFI *clarinet*		
DORIOT ANTHONY DWYER *flute*		
JULES ESKIN *cello*		
SHERMAN WALT *bassoon*		
BERNARD ZIGHERA *harp*		
Beethoven – Suite from Prometheus	3	
MARTIN HOHERMAN *cello*		
Bach – Cantata no. 35	11	
HENRY PORTNOI *double bass*		
Bach – Cantata no. 35	11	
NEWTON WAYLAND *harpsichord*		
Bach – Cantata no. 35		
Telemann – Triple concerto	11	
CHARLES WILSON *organ and harpsichord*		
Bach – Cantata no. 35		
Handel – Suite from The Water Music	11	
CHORUS PRO MUSICA		
Alfred Nash Patterson *conductor*		
Berlioz – Roméo et Juliette	14	886
NEW ENGLAND CONSERVATORY CHORUS		
Lorna Cooke deVaron *conductor*		
Marsha Vleck *mezzo-soprano*		
Haydn – The Creation	17	1080

Concerts given in the Tuesday A series during the season 1967–68

Program	Date	Conductor
1	October 3	ERICH LEINSDORF
2	October 24	CHARLES WILSON
3	November 7	ERICH LEINSDORF
4	November 28	ERICH LEINSDORF
5	December 12	STANISLAW SKROWACZEWSKI
6	January 2	ERICH LEINSDORF
7	January 23	CHARLES MUNCH
8	February 6	SEIJI OZAWA
9	March 12	SIXTEN EHRLING
10	April 23	ERICH LEINSDORF

Works played at the Tuesday A series

	Program
BACH	
Cantata no. 35 'Geist und Seele wird verwirret'	6
BEETHOVEN	
Overture to the ballet Prometheus	3
Symphony no. 5 in C minor op. 67	10
BERLIOZ	
Benvenuto Cellini – Overture op. 23	9
Le Corsaire – Overture	5
Roméo et Juliette op. 17	7
BERNSTEIN	
The Age of Anxiety – Symphony no. 2 for piano and orchestra	8
BRAHMS	
Academic Festival Overture op. 80	2
Symphony no. 2 in D major op. 73	5
BRUCKNER	
Symphony no. 7 in E major	6
CRESTON	
Chthonic Ode (Homage to Henry Moore) op. 90	9
DVOŘÁK	
Symphony no. 6 in D major op. 60	4
GLUCK	
Iphigénie en Aulide – Overture	8
HENZE	
Symphony no. 1	2
JOACHIM	
Contrastes	8
KRAFT	
Concerto for percussion and orchestra	3

	Program
LUTOSLAWSKI	
Concerto for orchestra	5
MOZART	
Concerto for piano and orchestra no. 14 in E flat K. 449	3
Symphony no. 36 in C major K. 425 'The Linz'	4
NIELSEN	
Symphony no. 5 op. 50	9
PROKOFIEV	
Concerto for piano and orchestra no. 3 in C major op. 26.	4
RAVEL	
Daphnis et Chloé – Suite no. 2	8
RESPIGHI	
Feste Romane	9
RIMSKY-KORSAKOV	
Sheherazade op. 35	2
SCHUMANN	
Symphony no. 2 in C major op. 61	3
STRAUSS	
Also sprach Zarathustra, symphonic poem op. 30	10
WAGNER	
Der fliegende Holländer – Overture	1
Die Meistersinger von Nürnberg – from Act III Introduction – Dance of the apprentices – Procession of the mastersingers	1
Die Walküre – Act I	1
Tristan und Isolde – Prelude	10

Soloists – Tuesday A series

JOHN BROWNING *piano*	4
ROSALIND ELIAS *contralto*	7
EVERETT FIRTH *percussion*	3
THOMAS GAUGER *percussion*	3
DONALD GRAMM *baritone*	7
LILIAN KALLIR *piano*	3
ARTHUR PRESS *percussion*	3
JEROLD SIENA *tenor*	7
CHARLES SMITH *percussion*	3
KENNETH SMITH *bass*	1
YUJI TAKAHASHI *piano*	8
JESS THOMAS *tenor*	1
HAROLD THOMPSON *percussion*	3
CLAIRE WATSON *soprano*	1
BEVERLY WOLFF *contralto*	6

Other artists – Tuesday A series

MARTIN HOHERMAN *cello*	6
HENRY PORTNOI *double bass*	6
NEWTON WAYLAND *harpsichord*	6
CHARLES WILSON *organ*	6
CHORUS PRO MUSICA	
Alfred Nash Patterson *conductor*	7

Concerts given in the Tuesday B Series during the season 1967–68

Program	Date	Conductor
1	October 10	ERICH LEINSDORF
2	October 31	JORGE MESTER
3	November 21	ERICH LEINSDORF
4	January 9	CHARLES WILSON
5	February 20	ERICH LEINSDORF
6	April 16	JULIUS RUDEL

Works played at the Tuesday B series

	Program
BARTÓK	
Suite from 'The Miraculous Mandarin' op. 19	2
BRAHMS	
Academic Festival Overture op. 80	4
BRUCKNER	
Symphony no. 7 in E major	3
GINASTERA	
Estudios sinfónicos op. 35	6
HAYDN	
The Creation	5
HENZE	
Symphony no. 1	4
MOZART	
Symphony no. 32 in G major K. 318	6
PROKOFIEV	
Concerto for piano and orchestra no. 3 in C major op. 26	3
RAVEL	
Le tombeau de Couperin	2
RIMSKY-KORSAKOV	
Sheherazade op. 35	4
SCHUBERT	
Symphony no. 9 in C major 'The Great'	1
SIBELIUS	
Symphony no. 1 in E minor op. 39	6

	Progra
STRAUSS	
Don Quixote op. 35	2
VERDI	
Les vêpres siciliennes – Overture	2
WAGNER	
Der fliegende Holländer – Overture	1
Die Meistersinger von Nürnberg – Introduction to Act III	1
Die Meistersinger von Nürnberg – Prelude to Act I	1
Rienzi – Overture	6

Soloists – Tuesday B series

ARA BERBERIAN *bass*	5
JOHN BROWNING *piano*	3
JULES ESKIN *cello*	2
BURTON FINE *viola*	2
JOHN McCOLLUM *tenor*	5
BEVERLY SILLS *soprano*	5

Other artists – Tuesday B series

NEW ENGLAND CONSERVATORY CHORUS Lorna Cooke deVaron *conductor* Marsha Vleck *mezzo-soprano*	5

Concerts given in the Cambridge series during the season 1967–68

Program	Date	Conductor
1	October 17	ERICH LEINSDORF
2	November 14	ERICH LEINSDORF
3	December 5	CHARLES WILSON
4	January 16	LEOPOLD STOKOWSKI
5	March 19	ERICH LEINSDORF
6	April 9	ERICH LEINSDORF

Works played at the Cambridge series

BEETHOVEN	
Suite from the ballet Die Geschöpfe des Prometheus op. 43	1
Symphony no. 7 in A major op. 92	4
BRAHMS	
Academic Festival Overture op. 80	3
BRUCKNER	
Symphony no. 7 in E major	2
GLUCK	
Music of the blessed spirits in the Elysian Fields from 'Orpheus and Eurydice'	6

In memory of Dr Martin Luther King Jr

	Program
HENZE	
Symphony no. 1	3
LEES	
Piano concerto no. 2	5
MAHLER	
Symphony no. 1 in D major	6
MENDELSSOHN	
Capriccio brillante for piano and orchestra op. 22	5
MOZART	
Divertimento in D major K. 205	2
Don Giovanni – Overture	4
Concerto for piano and orchestra no. 14 in E flat K. 449	6
Symphony no. 38 in D major K. 504 'The Prague'	5
MUSSORGSKY	
Excerpts from Boris Godunov (transcribed for orchestra by Leopold Stokowski)	4
PROKOFIEV	
Symphony no. 2 op. 40 (1924)	5
RIMSKY-KORSAKOV	
Sheherazade op. 35	3
SCHOENBERG	
Concerto for piano and orchestra op. 42	1
SCHUMANN	
Symphony no. 2 in C major op. 61	1
TCHAIKOVSKY	
Hamlet – Fantasy Overture op. 67a	4
WEBERN	
Variations op. 30	2

Soloists – Cambridge series

RITA BOUBOULIDI *piano*	1
GARY GRAFFMAN *piano*	5
LILIAN KALLIR *piano*	6

Other artists – Cambridge series

GINO CIOFFI *clarinet*	1
DORIOT ANTHONY DWYER *flute*	1
JULES ESKIN *cello*	1
SHERMAN WALT *bassoon*	1
BERNARD ZIGHERA *harp*	1

Concerts given in the Thursday A series during the season 1967–68

Program	Date	Conductor
1	October 26	ERICH LEINSDORF
2	November 16	CHARLES WILSON
3	December 14	STANISLAW SKROWACZEWSKI
4	February 8	SEIJI OZAWA
5	February 22	ERICH LEINSDORF
6	April 18	ERICH LEINSDORF

Works played at the Thursday A series

	Program
BEETHOVEN	
Fidelio – Overture	6
Suite from the ballet 'Die Geschöpfe des Prometheus' op. 43	1
BERLIOZ	
Le Corsaire – Overture	3
BERNSTEIN	
The Age of Anxiety – Symphony no. 2 for piano and orchestra	4
BRAHMS	
Academic Festival Overture op. 80	2
Symphony no. 2 in D major op. 73	3
GLUCK	
Iphigénie en Aulide – Overture	4
HAYDN	
The Creation	5
HENZE	
Symphony no. 1	2
JOACHIM	
Contrastes	4
LUTOSLAWSKI	
Concerto for orchestra	3
MOZART	
Concerto for piano and orchestra no. 14 in E flat K. 449	6
RAVEL	
Daphnis et Chloé – Suite no. 2	4
RIMSKY-KORSAKOV	
Sheherazade op. 35	2
STRAUSS	
Also sprach Zarathustra, symphonic poem op. 30	6
Suite from 'Der Rosenkavalier'	6
TCHAIKOVSKY	
Symphony no. 6 in B minor op. 74 'Pathétique'	1
WAGNER	
Tannhäuser – Overture	1

Soloists – Thursday A series	Program
ARA BERBERIAN *bass*	5
LILIAN KALLIR *piano*	6
JOHN McCOLLUM *tenor*	5
BEVERLY SILLS *soprano*	5
YUJI TAKAHASHI *piano*	4

Other artists – Thursday A series	
GINO CIOFFI *clarinet*	1
DORIOT ANTHONY DWYER *flute*	1
JULES ESKIN *cello*	1
SHERMAN WALT *bassoon*	1
BERNARD ZIGHERA *harp*	1
NEW ENGLAND CONSERVATORY CHORUS	5
Lorna Cooke deVaron *conductor*	
Marsha Vleck *mezzo-soprano*	

Concerts given in the Thursday B series during the season 1967–68

Program	Date	Conductor
1	November 9	ERICH LEINSDORF
2	January 25	CHARLES MUNCH
3	March 21	ERICH LEINSDORF

Works played at the Thursday B series

BEETHOVEN	
Symphony no. 5 in C minor op. 67	3
BERLIOZ	
Roméo et Juliette op. 17	2
KRAFT	
Concerto for percussion and orchestra	1
LEES	
Piano concerto no. 2	3
MENDELSSOHN	
Capriccio brillante for piano and orchestra op. 22	3
MOZART	
Concerto for piano and orchestra no. 14 in E flat K. 449	1
Symphony no. 38 in D major K. 504 'The Prague'	3
SCHUMANN	
Symphony no. 2 in C major op. 61	1

Soloists – Thursday B series	
ROSALIND ELIAS *contralto*	2
EVERETT FIRTH *percussion*	1
THOMAS GAUGER *percussion*	1
GARY GRAFFMAN *piano*	3
DONALD GRAMM *baritone*	2
LILIAN KALLIR *piano*	1
ARTHUR PRESS *percussion*	1
JEROLD SIENA *tenor*	2
CHARLES SMITH *percussion*	1
HAROLD THOMPSON *percussion*	1

Other artists – Thursday B series

	Program
CHORUS PRO MUSICA Alfred Nash Patterson *conductor*	2

Concerts given in the Providence series during the season 1967–68

Program	Date	Conductor
1	October 5	ERICH LEINSDORF
2	November 2	CHARLES WILSON
3	December 7	STANISLAW SKROWACZEWSKI
4	January 11	LEOPOLD STOKOWSKI
5	March 14	ERICH LEINSDORF

Works played at the Providence series

BEETHOVEN	
Symphony no. 5 in C minor op. 67	5
Symphony no. 7 in A major op. 92	4
BERLIOZ	
Le Corsaire – Overture	3
BRAHMS	
Academic Festival Overture op. 80	2
Symphony no. 2 in D major op. 73	3
HENZE	
Symphony no. 1	2
LUTOSLAWSKI	
Concerto for orchestra *First performance by the Boston Symphony Orchestra*	3
MOZART	
Don Giovanni – Overture	4
Symphony no. 38 in D major K. 504 'The Prague'	5
MUSSORGSKY	
Excerpts from Boris Godunov (transcribed for orchestra by Leopold Stokowski) *First performance by the Boston Symphony Orchestra*	4
RIMSKY-KORSAKOV	
Sheherazade op. 35	2
STRAUSS	
Suite from 'Der Rosenkavalier'	5
TCHAIKOVSKY	
Hamlet – Fantasy Overture op. 67a	4
Symphony no. 6 in B minor op. 74 'Pathétique'	1
WAGNER	
Die Meistersinger von Nürnberg – Introduction to Act III – Prelude to Act I	1
Der fliegende Holländer – Overture	1

GLUCK
Music of the blessed spirits in the Elysian Fields
from 'Orpheus and Eurydice'

Played in memory of Dr Martin Luther King Jr
April 5 1968

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Concerts given in the series at Philharmonic Hall, New York, during the season 1967-1968

Program	Date	Conductor
1	October 18 and 20	ERICH LEINSDORF
2	November 29, December 1	ERICH LEINSDORF
3	January 31, February 2	SEIJI OZAWA
4	February 28, March 1	ERICH LEINSDORF
5	April 3 and 5	ERICH LEINSDORF

Works played at the Philharmonic Hall series	Program
BEETHOVEN	
Symphony no. 5 in C minor op. 67	5
BERNSTEIN	
The Age of Anxiety – Symphony no. 2 for piano and orchestra	3
DVOŘÁK	
Symphony no. 6 in D major op. 60	2
GINASTERA	
Concerto for piano and orchestra (1961)	4
GLUCK	
Iphigénie en Aulide – Overture	3
JOACHIM	
Contrastes	3
LEES	
Piano concerto no. 2	5
MOZART	
Symphony no. 36 in C major K. 425 'The Linz'	2
PROKOFIEV	
Piano Concerto no. 3 in C major op. 26	2
Symphony no. 2 op. 40 (1924)	5
RAVEL	
Daphnis et Chloé – Suite no. 2	3
SCHOENBERG	
Concerto for piano and orchestra op. 42	1
SCHUBERT	
Symphony no. 9 in C major 'The Great'	1
STRAUSS	
Also sprach Zarathustra, symphonic poem op. 30	4
Suite from 'Der Rosenkavalier'	4
TCHAIKOVSKY	
Le Voyevode, symphonic ballad op. 78	4
WAGNER	
Die Meistersinger von Nürnberg – Prelude to Act I	1

Soloists – Philharmonic Hall series

RITA BOUBOULIDI *piano*	1
JOHN BROWNING *piano*	2
GARY GRAFFMAN *piano*	5
JOÃO CARLOS MARTINS *piano*	4
YUJI TAKAHASHI *piano*	3

Concerts given in the series at Carnegie Hall, New York, during the season 1967-1968

Program	Date	Conductor
1	December 2	ERICH LEINSDORF
2	February 3	ERICH LEINSDORF
3	February 29	ERICH LEINSDORF
4	March 2	ERICH LEINSDORF
5	April 6	ERICH LEINSDORF

Works played at the Carnegie Hall series

	Program
BEETHOVEN	
Fidelio – Overture	3
Piano Concerto no. 4 in G major op. 58	1
Piano Concerto no. 5 in E flat op. 73 'The Emperor'	3
Symphony no. 5 in C minor op. 67	3
BRUCKNER	
Symphony no. 7 in E major	2
HAYDN	
The Creation	4
Symphony no. 24 in D major	5
Symphony no. 79 in F major	1
Symphony no. 96 in D major 'The Miracle'	2
MAHLER	
Symphony no. 1 in D major	5
MOZART	
Piano Concerto no. 14 in E flat major K. 449	5
SCHUMANN	
Symphony no. 2 in C major op. 61	1

Soloists – Carnegie Hall series

ARA BERBERIAN *bass*	4
MALCOLM FRAGER *piano*	1
GRANT JOHANNESEN *piano*	3
LILIAN KALLIR *piano*	5
JOHN McCOLLUM *tenor*	4
BEVERLY SILLS *soprano*	4

Other Artists – Carnegie Hall series

NEW ENGLAND CONSERVATORY CHORUS Lorna Cooke deVaron *conductor* Marsha Vleck *mezzo-soprano*	4

Concerts given in the Brooklyn Academy of Music series during the season 1967-1968

Program	Date	Conductor
1	October 19	ERICH LEINSDORF
2	February 1	SEIJI OZAWA
3	April 4	ERICH LEINSDORF

Works played at the Brooklyn Academy of Music series	Program
BEETHOVEN	
Suite from the ballet Die Geschöpfe des Prometheus op. 43	1
Symphony no. 8 in F major op. 93	3
BERNSTEIN	
The Age of Anxiety – Symphony no. 2 for piano and orchestra	2
GLUCK	
Iphigénie en Aulide – Overture	2
JOACHIM	
Contrastes	2
RAVEL	
Daphnis et Chloé – Suite no. 2	2
STRAUSS	
Also sprach Zarathustra, symphonic poem op. 30	3
TCHAIKOVSKY	
Symphony no. 6 in B minor op. 74 'Pathétique'	1
WAGNER	
Die Meistersinger von Nürnberg – excerpts from Act III	1
Tristan und Isolde – Prelude	3

Soloist – Brooklyn Academy of Music series

YUJI TAKAHASHI *piano* 2

Concerts in other cities

October 21 – Mosque Theatre, Newark
ERICH LEINSDORF *conductor*

BEETHOVEN	Suite from the ballet Die Geschöpfe des Prometheus op. 43
WAGNER	Tannhäuser – Overture
TCHAIKOVSKY	Symphony no. 6 in B minor op. 74 'Pathétique'

November 30 – Rutgers Gymnasium, New Brunswick
ERICH LEINSDORF*, CHARLES WILSON† *conductors*

KRAFT†	Concerto for percussion and orchestra	
	EVERETT FIRTH	CHARLES SMITH
	HAROLD THOMPSON	ARTHUR PRESS
	THOMAS GAUGER	
WAGNER*	Tannhäuser – Overture	
BEETHOVEN*	Symphony no. 5 in C minor op. 67	

January 29 – Bushnell Memorial Hall, Hartford
SEIJI OZAWA *conductor*

GLUCK	Iphigénie en Aulide – Overture
BERNSTEIN	The Age of Anxiety – Symphony no. 2 for piano and orchestra YUJI TAKAHASHI *piano*
JOACHIM	Contrastes
RAVEL	Daphnis et Chloé – Suite no. 2

January 30 – Academy of Music, Philadelphia
LEOPOLD STOKOWSKI *conductor*

MOZART	Don Giovanni – Overture
BEETHOVEN	Symphony no. 7 in A major op. 92
TCHAIKOVSKY	Hamlet – Fantasy Overture op. 67a
MUSSORGSKY	Excerpts from Boris Godunov (transcribed for orchestra by Leopold Stokowski)

February 26 – Constitution Hall, Washington
ERICH LEINSDORF *conductor*

BEETHOVEN	Fidelio – Overture
BEETHOVEN	Concerto for piano and orchestra no. 5 in E flat op. 73 'The Emperor' GRANT JOHANNESEN
BEETHOVEN	Symphony no. 5 in C minor op. 67

February 27 – Constitution Hall, Washington
ERICH LEINSDORF *conductor*

TCHAIKOVSKY	Le Voyevode, symphonic ballad op. 78
MENDELSSOHN	Symphony no. 3 in A minor 'Scottish' op. 56
STRAUSS	Also sprach Zarathustra, symphonic poem op. 30

March 27 – Powell Symphony Hall, St Louis
ERICH LEINSDORF *conductor*

WAGNER	Die Meistersinger von Nürnberg – Prelude
BEETHOVEN	Symphony no. 8 in F major op. 93
MAHLER	Symphony no. 1 in D major

March 28 – Orchestra Hall, Chicago
ERICH LEINSDORF *conductor*

BEETHOVEN	Fidelio – Overture
BEETHOVEN	Concerto for violin and orchestra in D major op. 61 JOSEPH SILVERSTEIN
WAGNER	Tristan und Isolde – Prelude
STRAUSS	Suite from 'Der Rosenkavalier'

March 29 – Music Hall, Cincinnati
ERICH LEINSDORF *conductor*

BEETHOVEN	Fidelio – Overture
MENDELSSOHN	Symphony no. 3 in A minor 'Scottish' op. 56
WAGNER	Tristan und Isolde – Prelude
STRAUSS	Suite from 'Der Rosenkavalier'

March 30 – Constitution Hall, Washington
ERICH LEINSDORF *conductor*

WAGNER	Die Meistersinger von Nürnberg – Prelude
MOZART	Concerto for piano and orchestra no. 14 in E flat K. 449 LILIAN KALLIR
MAHLER	Symphony no. 1 in D major

April 2 - Woolsey Hall, New Haven
ERICH LEINSDORF conductor

MOZART	Symphony no. 38 in D major K. 504 'The Prague'
MENDELSSOHN	Capriccio brillante for piano and orchestra op. 22 GARY GRAFFMAN
LEES	Piano concerto no. 2
BEETHOVEN	Symphony no. 5 in C minor op. 67

Special concerts in Symphony Hall

April 1 – For the American College of Physicians and the Royal College of Physicians of London

ERICH LEINSDORF *conductor*

MENDELSSOHN	Symphony no. 3 in A minor 'Scottish' op. 56
MOZART	Concerto for piano and orchestra no. 14 in E flat K. 449 LILIAN KALLIR
STRAUSS	Suite from 'Der Rosenkavalier'

April 27 – A Youth Concert

ERICH LEINSDORF*, CHARLES WILSON†,
HARRY ELLIS DICKSON‡ *conductors*

BEETHOVEN‡	Fidelio – Overture
RIMSKY-KORSAKOV†	Sheherazade op. 35 (third and fourth movements)
PROKOFIEV*	Lieutenant Kije Suite op. 60 (first and third movements)
WAGNER*	Die Meistersinger – Prelude

Concerts given at the Berkshire Festival 1967

Program	Date	Conductor
1A	June 30	ERICH LEINSDORF
1B	July 1	ERICH LEINSDORF
1C	July 2	ERICH LEINSDORF
2A	July 7	JORGE MESTER
2B	July 8	ERICH LEINSDORF
2C	July 9	ERICH LEINSDORF
3A	July 14	ANTONIO JANIGRO
3B	July 15	ERICH LEINSDORF
3C	July 16	ERICH LEINSDORF
4A	July 21	ERICH LEINSDORF
4B	July 22	SEIJI OZAWA
4C	July 23	ERICH LEINSDORF
5A	July 28	RAFAEL KUBELIK
5B	July 29	RAFAEL KUBELIK
5C	July 30	ERICH LEINSDORF
6A	August 4	WILLIAM STEINBERG
6B	August 5	ERICH LEINSDORF
6C	August 6	ERICH LEINSDORF
7A	August 11	ERICH LEINSDORF
7B	August 12	WILLIAM STEINBERG
7C	August 13	ERICH LEINSDORF
8A	August 18	GUNTHER SCHULLER
8B	August 19	ERICH LEINSDORF
8C	August 20	ERICH LEINSDORF

Works played at the Berkshire Festival 1967

	Program
BACH	
Cantata no. 174 'Ich liebe den Höchsten von ganzem Gemüte	3C
'Wedding' Cantata 'Weichet nur, betrübte Schatten' no. 202	3C
Mass in B minor	3B
Suite no. 3 in D major	3C
Violin concerto no. 1 in A minor	3C
BARTÓK	
Concerto for two pianos and percussion	4A
BEETHOVEN	
Fidelio, or Conjugal Love, opera in three acts (1805 version)	6B
Piano concerto no. 3 in C minor op. 37	6A
Piano concerto no. 4 in G major op. 58	1C
Symphony no. 4 in B flat op. 60	1B
Symphony no. 5 in C minor op. 67	6A
Symphony no. 7 in A major op. 92	1B
Symphony no. 8 in F major op. 93	6A
Violin concerto in D major op. 61	1A
BERLIOZ	
Symphonie fantastique op. 14a	4B
BORODIN	
Symphony no. 2 in B minor op. 5	7B
BRAHMS	
Academic Festival Overture op. 80	6C
Symphony no. 3 in F major op. 90	6C
Symphony no. 4 in E minor op. 98	5B
Violin concerto in D major op. 77	6C
COLGRASS	
As quiet as	7C
DVOŘÁK	
Othello – Overture op. 93	8A
ELGAR	
Violin concerto in B minor op. 61	5B
FRANCK	
Symphony in D minor	5A
GLINKA	
Kamarinskaya	7B
GRIEG	
Piano concerto in A minor op. 16	5C
HAYDN	
Symphony no. 102 in B flat major	5A
IVES	
Symphony no. 4	8A
LIGETI	
Atmospheres	4B

	Program
MARTINU	
Double concerto for two string orchestras, piano and timpani	5A
MENDELSSOHN	
Concerto for two pianos and orchestra in E major	4C
Overture – The Hebrides op. 26	4B
Overture – A Midsummer Night's Dream op. 21	4A
MUSSORGSKY	
Khovanshchina – Prelude	7A
MOZART	
Adagio and fugue for strings K. 546	2A
Divertimento in D major K. 205	2C
March no. 3 in C major K. 408	2B
Piano concerto no. 18 in B flat K. 456	2B
Piano concerto no. 20 in D minor K. 466	2A
Piano concerto no. 24 in C minor K. 491	2C
Serenade in D major 'Haffner' K. 250	2B
Symphony no. 33 in B flat K. 319	2A
Symphony no. 35 in D major K. 385 'Haffner'	2A
Symphony no. 40 in G minor K. 550	2C
POULENC	
Concerto in D minor for two pianos and orchestra	4A
PROKOFIEV	
Lieutenant Kije, symphonic suite op. 60	1B
Piano concerto no. 1 in D flat major op. 10	7C
Scenes from Romeo and Juliet op. 64	1C
Symphony no. 5 op. 100	1A
RACHMANINOV	
Rhapsody on a theme of Paganini	7C
RIMSKY-KORSAKOV	
Le Coq d'Or – suite	7C
SCHUBERT	
Symphony no. 8 in B minor 'Unfinished'	8A
Symphony no. 9 in C major 'The Great'	5C
SCHULLER	
Diptych for brass quintet and orchestra	4A
SCHUMANN	
Symphony no. 1 in B flat major op. 38	4C
SIBELIUS	
Violin concerto in D minor op. 47	7A
SMETANA	
The Moldau ('Vltava') symphonic poem	5B
STRAUSS	
Till Eulenspiegel op. 28	4A
STRAVINSKY	
Suite from the ballet 'L'Oiseau de feu'	4C

	Program
TAKEMITSU	
Requiem for string orchestra	4B
TCHAIKOVSKY	
'Manfred' Symphony op. 58	7B
Symphony no. 6 in B minor op. 74 'Pathétique'	7A
VERDI	
Requiem Mass	8B
VIVALDI	
Bassoon concerto in E minor F. VIII no. 6	3A
Cello concerto in D major op. 3 no. 9	3A
Flute concerto in G major (from F. VI nos. 6 and 8)	3A
Oboe concerto in D minor F. VII no. 1	3A
Piccolo concerto in C major F. VI no. 4	3A
Concerto in G major 'Alla Rustica' F. XI no. 11	3A
Concerto grosso in A major F. XI no. 4	3A
Sinfonia no. 1 in C major	3A
WAGNER	
Götterdämmerung	8C
Daybreak – Siegfried's Rhine Journey – Interlude, Act I – Prelude to Act II – Siegfried's Death – Immolation Scene and Conclusion	
Die Meistersinger von Nürnberg – Prelude	8C
Die Walküre	8C
The Ride of the Valkyries – Wotan's Farewell	
WEBERN	
Six pieces for orchestra op. 6	5C

Soloists at the Berkshire Festival 1967

BETTY ALLEN	Bach – Cantata no. 174	3C
	Mass in B minor	3B
MARTINA ARROYO	Verdi – Requiem	8B
SHMUEL ASHKENASI	Elgar – Violin concerto	5B
ARA BERBERIAN	Beethoven – Fidelio (Rocco)	6B
HELEN BOATWRIGHT	Bach – Mass in B minor	3B
	Wedding Cantata	
JOHN BROWNING	Prokofiev – Piano concerto no. 1	7C
	Rachmaninov – Paganini Variations	
GENE BULLARD	Bach – Cantata no. 174	3C
	Mass in B minor	3B
NICO CASTEL	Beethoven – Fidelio (Jaquino)	6B
DAVID CLATWORTHY	Prokofiev – Lieutenant Kije suite	1B
VAN CLIBURN	Grieg – Piano concerto	5C
EVELYNE CROCHET	Mozart – Piano concerto in B flat K. 456	2B
DORIOT ANTHONY DWYER	Vivaldi – Flute concerto	3A
BRACHA EDEN *(see Alexander Tamir)*	Bartók – Concerto for two pianos and percussion	4A
	Poulenc – Concerto for two pianos and orchestra	4A
	Mendelssohn – Concerto for two pianos and orchestra	4C

HAROLD ENNS	Beethoven – Fidelio (Don Fernando)	6B
EZIO FLAGELLO	Verdi – Requiem	8B
	Wagner – Die Walküre Act III	8C
MALCOLM FRAGER	Beethoven – Piano concerto no. 4	1C
CLAUDE FRANK	Mozart – Piano concerto in D minor K. 466	2A
	Piano concerto in C minor K. 491	2C
RALPH GOMBERG	Vivaldi – Oboe concerto	3A
MARILYN HORNE	Wagner – Götterdämmerung	8C
ANTONIO JANIGRO	Vivaldi – Cello concerto	3A
FLORENCE KOPLEFF	Bach – Mass in B minor	3B
TOM KRAUSE	Bach – Mass in B minor	3B
	Cantata no. 174	3C
	Beethoven – Fidelio (Don Pizarro)	6B
HANNE-LORE KUHSE	Beethoven – Fidelio (Leonore)	6B
THEODORE LETTVIN	Beethoven – Piano concerto no. 3	6A
YEHUDI MENUHIN	Beethoven – Violin concerto	1A
MICHELE MOLESE	Verdi – Requiem	8B
ITZHAK PERLMAN	Sibelius – Violin concerto	7A
MARY ELLEN PRACHT	Beethoven – Fidelio (Marcelline)	6B
ALFRED RYDER	Beethoven – Fidelio (narrator)	6B
LOIS SCHAEFER	Vivaldi – Piccolo concerto	3A
GEORGE SHIRLEY	Beethoven – Fidelio (Florestan)	6B
JOSEPH SILVERSTEIN	Bach – Violin concerto no. 1 in A minor	3C
	Brahms – Violin concerto	6C
	Mozart – Haffner serenade K. 250	2B
ALEXANDER TAMIR *(see Bracha Eden)*	Bartók – Concerto for two pianos and percussion	4A
	Poulenc – Concerto for two pianos and orchestra	4A
	Mendelssohn – Concerto for two pianos and orchestra	4C
TATIANA TROYANOS	Verdi – Requiem	8B
SHERMAN WALT	Vivaldi – Bassoon concerto	3A
CHARLES WILSON	Martinu – Double concerto	5A

Other artists – Berkshire Festival 1967

BERKSHIRE CHORUS	Bach – Mass in B minor	3B
	Beethoven – Fidelio	6B
	Verdi – Requiem	8B
WILLIAM BROWN	Beethoven – Fidelio (first prisoner)	6B
ANDRÉ COME *trumpet*	Bach – Mass in B minor	3B
JULES ESKIN *cello*	Bach – Mass in B minor	3B
HENRY FREEMAN *double bass*	Bach – Mass in B minor	3B
ARMANDO GHITALLA *trumpet*	Bach – Mass in B minor	3B
	Schuller – Diptych	4A
WILLIAM GIBSON *trombone*	Schuller – Diptych	4A
IGOR KIPNIS *harpsichord*	Bach program	3C
	Vivaldi program	3A
CHESTER SCHMITZ *tuba*	Schuller – Diptych	4A
JAMES STAGLIANO *horn*	Schuller – Diptych	4A
TANGLEWOOD CHOIR	Bach – Cantata no. 174	3C
	Bach – Mass in B minor	3B
	Beethoven – Fidelio	6B
	Verdi – Requiem	8B

CHARLES VAN TASSEL	Beethoven – Fidelio (second prisoner)	6B
ROGER VOISIN *trumpet*	Bach – Mass in B minor	3B
	Schuller – Diptych	4A
SHERMAN WALT *bassoon*	Bach – Mass in B minor	3B
CHARLES WILSON *organ*	Bach – Cantata no. 174	3C
	Mass in B minor	3B
	Wedding Cantata	3C
CHARLES YANCICH *horn*	Bach – Mass in B minor	3B

Weekend Preludes – Berkshire Festival 1967

June 30	BEETHOVEN	Sonata in F major op. 10 no. 2 MALCOLM FRAGER piano
		Themes with variations op. 105 (nos. 1, 2, 3, 4, 5) Themes with variations op. 107 (nos. 7, 8) MALCOLM FRAGER DORIOT ANTHONY DWYER flute
	PROKOFIEV	Prelude op. 12 no. 7
		March op. 12 no. 1
		Sonata no. 3 in A minor op. 28 MALCOLM FRAGER
July 7	MOZART	Fantasy in C minor K. 475
		Sonata in D major K. 311
		Sonata in A minor K. 310 EVELYNE CROCHET piano
July 14	BACH	Concerto in A minor, after Antonio Vivaldi
		Toccata in F major
		Passacaglia and fugue in C minor E. POWER BIGGS organ
July 21	MENDELSSOHN	Hear my prayer – O for the wings of a dove
	STRAVINSKY	Ave Maria
		Pater Noster
	POULENC	Litanies à la vierge noire de Rocamadour
		Trois chansons françaises
	BARTÓK	Four Slovak folk songs THE BERKSHIRE BOY CHOIR GEORGE GUEST Music Director
July 28	BRAHMS	Liebeslieder Walzer op. 52 CLAUDE FRANK, LILIAN KALLIR pianos MELINDA KESSLER soprano LINDEN MAXWELL contralto JAMES WAGNER tenor DONALD MILLER bass
		Neue Liebeslieder Walzer op. 65 CLAUDE FRANK, LILIAN KALLIR NEVA PILGRIM soprano JANE STRUSS contralto WILLIAM BROWN tenor DANIEL WALSH bass
August 4	SCHUBERT	An die Musik
		Seligkeit
		Auf dem See
		Die Forelle

	SCHUMANN	Die Lotosblume Widmung Mondnacht
	BRAHMS	Es steht ein Lind Mädchenlied (Auf die Nacht) Wie Melodien zieht es Ständchen (Der Mond steht über dem Berge)
	STRAUSS	Meinem Kinde Freundliche Vision Morgen HANNE-LORE KUHSE soprano JONATHAN DUDLEY piano
August 11	CHOPIN	Sonata in B flat minor op. 35
	RACHMANINOV	Two études-tableaux (op. 33 no. 2, op. 39 no. 5)
	SCRIABIN	Three préludes op. 11 (nos. 9, 10, 14) Two préludes op. 74 Two études (op. 2 no. 1, op. 8 no. 12) JOHN BROWNING piano
August 18	WAGNER	Siegfried idyll BOSTON SYMPHONY CHAMBER PLAYERS
	IVES	A farewell to land From the incantations At the river Mists Rough wind
	VERDI	Non t'accostare all'Urna In solitaria Stanza Perduta ho la Pace Ad una Stella PHYLLIS CURTIN soprano RYAN EDWARDS piano

Chamber music concerts at the Berkshire Festival 1967

Six chamber music concerts by the following groups were given in the Theatre-concert hall:

July 4	Boston Symphony Chamber Players with Claude Frank *piano*
July 11	Phyllis Curtin *soprano,* Ryan Edwards *piano*
July 18	The Boston Sinfonietta
July 25	Boston Symphony Chamber Players with Claude Frank *piano*
August 1	Roman Totenberg *violin,* Igor Kipnis *harpsichord*
August 15	The Group for Contemporary Music at Columbia University

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The Ritz Carlton Hotel

Pretty Clothes for All Occasions

MANCHESTER WATCH HILL

Berkshire Music Center 1967

The Berkshire Music Center, Erich Leinsdorf, Director, was held at Tanglewood concurrently with the Berkshire Festival, from June 25 through August 20 1967.

The Fellowship Program of the Center brought to Tanglewood over 150 young instrumentalists, vocalists, composers and conductors for an intense program of rehearsal and performance under the guidance of members of the Boston Symphony Orchestra and others on the Faculty. The members of the Fellowship Program received stipends of $270 to $700 to allow them to spend the summer studying at the Center. There is no tuition charge to any of the participants in the Fellowship Program.

Fifteen programs of chamber music, four concerts of Baroque music, and four orchestral concerts were given by members of the Fellowship Program. In addition, members performed the seven concerts of the Festival of Contemporary Music, sponsored by the Fromm Foundation and the Center from August 9 to 15. Four composers were commissioned by the Foundation and the Center to write new works for the Festival: Carlos Alsina, John Eaton, Jeffrey Levine, R. Murray Schafer. The vocal fellows were involved in preparing and performing solo and choral music, both with the Berkshire Music Center Orchestra and the Boston Symphony Orchestra. They gave three concerts of choral music during the 1967 session. Music by the composition fellows was featured in two Composers Forums, under the supervision of Gunther Schuller, Head of Contemporary Music Activities at the Center.

Tanglewood-on-Parade, the traditional 'open day' of the Berkshire Music Center, was held on August 17. Members gave concerts throughout the day, and at the Gala Concert in the evening Erich Leinsdorf conducted the combined BMC and Boston Symphony Orchestras. The violinist Itzhak Perlman was soloist, and the concert ended with a performance of Tchaikovsky's *1812 Overture* (with real cannon). The Gala Concert was broadcast nationwide over the NBC Television Network. Shortly before the concert Mr Leinsdorf awarded the Center's prizes from the porch of the Main House.

During the 1967 session the Center also sponsored the seminars of the Tanglewood Institute: a seminar for pianists, a seminar for vocalists, and a general seminar, the latter offering a wide range of musical instruction — choral and orchestral conducting, analysis, solfège, contemporary music. A total of 123 students enrolled in the various Institute programs for periods of one to eight weeks: 62 in the general seminar, 37 in the vocal seminar, 11 in the piano seminar, and 18 auditors. Thirty-eight scholarships were awarded in the Institute to deserving young musicians, music teachers and musical laymen, including 19 tuition scholarships to foreign students. In 1967, 45 of the members of the Center's programs were from foreign countries.

Boston University continued and expanded its programs at the Center. At the 1967 session the University offered for the first time a program in painting and drawing and enlarged its Theater programs, begun in 1966, to include a program in Dance. The University also offered programs in chamber music, composition, and a special program for advanced high school instrumentalists. The Young Artists' Orchestra, made up of members of this latter program, gave several concerts at Tanglewood for children from camps in the area and several concerts in Boston as well. A total of 172 students enrolled in the BU programs: 51 in the high school program; 13 in applied music and composition; 34 in the art program; 22 in the piano seminar; 36 in the theater program; and 16 in the dance program.

The New England Conservatory of Music continued its programs in chamber music and composition. Fourteen students were enrolled in these programs.

Three meetings were held in conjunction with the Center. A symposium entitled 'Music in American Society', sponsored by the Music Educators' National Conference, in cooperation with the Berkshire Music Center, the Theodore Presser Foundation, and the School of Fine and Applied Arts of Boston University, was held at Heaton Hall in Stockbridge and on the Tanglewood grounds from July 23 to August 2. The Summer Institute of Compositional Studies of the American Society of University Composers was sponsored by the Fromm Music Foundation at Tanglewood from August 15 to 25. All sessions of the Music Educators' National Conference Symposium and the American Society of University Composers Summer Institute were open to members, faculty, and staff of the Center. In addition, the Music Critics Association met at Tanglewood from August 9 to 13 during the Festival of Contemporary Music; sessions were open to members and invited guests.

Boston Pops – 1967

The eighty-second season of the Boston Pops ran from April 24 to June 24. There were fifty-five regular concerts, and there was also a special concert to benefit the Orchestra's Pension Fund. Arthur Fiedler, conductor, directed forty-two times; Harry Ellis Dickson, assistant conductor, thirteen times. There were four guest conductors: Rouben Gregorian, Richard Hayman, William Tesson and Kenneth MacKillop Jr.

There were more than twenty piano soloists, among them Virginia Eskin, Eugene Indjic, Joela Jones, Samuel Lipman, Leo Litwin, Roland Nadeau, Ilan Rogoff and Earl Wild.

Several members of the Orchestra appeared as soloists, among them:

Martin Hoherman (Haydn – Cello concerto in C major)

John Holmes (Bellini – Oboe concerto in E flat)

Soichi Katsuta (Lalo – Intermezzo from Cello concerto in E minor)

John Korman (Saint-Saëns – Violin concerto no. 3 in B minor)

Alfred Krips (Handel – Largo from Xerxes)

Konosuke Ono (Vivaldi – Viola concerto in E major)

James Pappoutsakis (Quantz – Flute concerto in G major)

Roger Voisin (Haydn – Trumpet concerto in E flat)

Bela Wurtzler (Dittersdorf – Concerto for double bass in E major)

George Zazofsky (Conus – Violin concerto in E minor)

Other soloists included William Lane (Strauss – Horn concerto no. 1 in E flat) and Peter Voisin (Purcell – Trumpet sonata). There were also several vocal soloists. The performance of Shostakovitch's Piano concerto no. 2 by Leo Litwin was a Boston première.

Esplanade concerts – 1967

The 39th consecutive season of Esplanade Concerts, Arthur Fiedler, Founder and Director, was given by members of the Boston Symphony Orchestra in the Edward Hatch Memorial Shell with concerts on the evenings of July 3 through July 8 and July 10 through July 15. There were also two concerts for children on the mornings of July 5 and July 12. The concerts were sponsored by the following businesses and organizations:

A & P Food Stores

Boston Edison Company

Boston Globe

Boston Safe Deposit & Trust Company

Cott Bottling Company Inc.

William Filene's Sons Company

First National Bank of Boston

Ford Motor Company

Gillette Company

G. K. Hall & Company

Humble Oil & Refining Company

John Hancock Mutual Life Insurance Company

Jordan Marsh Company

Marsh & McLennan

Morse Shoe Inc.

National Shawmut Bank of Boston

New England Merchants National Bank of Boston

New England Mutual Life Insurance Company

Old Colony Trust Company

Raytheon Company

Shell Companies Foundation Inc.

State Street Bank and Trust Company

Pension Fund

Three special concerts have been given during the last year to benefit the Orchestra's Pension Fund. Arthur Fiedler conducted the Boston Pops in a Gershwin program in Symphony Hall on Sunday May 14 1967 with Earl Wild as soloist. The program was repeated at the concert presented in the Shed at Tanglewood on Tuesday August 8 1967.

On Sunday February 11 1968 Erich Leinsdorf conducted the Boston Symphony Orchestra in a program which included Rossini's Overture *Il Signor Bruschino,* and Beethoven's Symphony no. 5 in C minor op. 67. Jack Benny was soloist, and played his own versions of *Zigeunerweisen* by Sarasate, and of the first movement of Mendelssohn's Violin concerto in E minor. Mr Benny, having replaced Joseph Silverstein as concertmaster for a short while, also tried to lead a performance of Rimsky-Korsakov's *Capriccio espagnole.*

Seven open rehearsals were held at Symphony Hall during the 1967–68 season (September 28, October 12, January 18, February 15, March 7, April 11, April 25). The revenue from ticket sales benefited the Pension Fund, as did that taken for the eight Saturday morning rehearsals of the Berkshire Festival, which were open to the public.

Boston Symphony Chamber Players

Tour to England, the Soviet Union and West Germany — 1967

April	30	London, Victoria and Albert Museum
May	1	London, British Broadcasting Corporation (radio recording)
	5	Donetsk, Drama Theater (open rehearsal)
	6	Donetsk, Drama Theater
	8	Lvov, Philharmonic Concert Hall
	9	Lvov, Philharmonic Concert Hall
	12	Chernovtsy, Concert Hall
	13	Chernovtsy, Concert Hall
	16	Odessa, Philharmonic Hall
	17	Odessa, Philharmonic Hall
	19	Yalta, Chekhov Theater
	21	Alushta, Sanatorium Theater
	23	Kiev, Lypenko Hall
	24	Kiev, Lypenko Hall
	29	Baku, Philharmonic Hall
	30	Baku, Philharmonic Hall
June	1	Tbilisi, Philharmonic Summer Theater
	2	Tbilisi, Philharmonic Summer Theater
	4	Leningrad, Philharmonic Hall
	5	Leningrad, Philharmonic Hall
	8	Moscow, Concert Hall of House of Scientists
	9	Moscow, Concert Hall of House of Scientists
	11	Bonn, Bahnhof Rolandseck
	13	Kassel, Blauer Saal, Stadthalle
	14	Recklinghausen, Ruhr Festspielhaus (Stadtgarten)
	15	Saarbrücken, Auditorium Maximum Universität

The repertoire from which the programs were chosen was:

BARBER	Summer music
BEETHOVEN	Quintet in E flat for piano and winds op. 16
	Septet in E flat op. 20
	Serenade in D major op. 25
BRAHMS	Sonata in E flat major for clarinet and piano
	Trio in E flat for piano, violin and horn op. 40

DOHNANYI	Serenade in C major op. 10
FAURÉ	Piano quartet in C minor op. 15
FINE	Fantasia for string trio Partita Serenade
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Flute quartet in D major K. 285 Oboe quartet in F major K. 370 Piano trio in E major K. 542 Quintet in E flat for piano and winds K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
PROKOFIEV	Quintet for oboe, clarinet, violin, viola and double bass op. 39
SCHUBERT	Piano trio no. 1 in B flat op. 99 Quintet in A major for piano and strings op. 114 'The Trout' String trio no. 2 in B flat
SPOHR	Nonet op. 31

The personnel:

GINO CIOFFI clarinet	HENRY PORTNOI bass
JULES ESKIN cello	MATTHEW RUGGIERO bassoon
BURTON FINE viola	LOIS SCHAEFER flute
RALPH GOMBERG oboe	JOSEPH SILVERSTEIN violin
RICHARD GOODE piano	JAMES STAGLIANO horn

A report on the tour by Joseph Silverstein

The tour of the Boston Symphony Chamber Players to the Soviet Union was generally a great musical success. In terms of audience interest and response, I think our reception was quite extravagant even by Russian standards. Because of the size of the group, we provided an accessibility for the Russian musicians, both professionals and students, which is normally not the case with a larger unit. We were visited at our hotels individually and collectively by numerous players in every city. Our conservatory visits were few in number and generally not too satisfying because of the formality of the surroundings.

The profound interest of the Russian musicians in our playing, instruments, and contemporary music was greater than could have been anticipated. I think that this can be traced mainly to the fact that they were able to hear so many individual players, as differentiated from the normal experience of listening to a symphony orchestra. The few complaints which we received concerned themselves mainly with an absence of some really *avant garde* American music.

The portion of the tour in which we played in London and West Germany was rather mixed in terms of its effectiveness. The concert in London, although well attended, was poorly publicized and, despite its apparent success, did little to demonstrate our presence in London. In West Germany our concerts were generally well attended and very well received. The high point of the tour in West Germany was our concert in the Ruhr Festival in Recklinghausen. I think our appearance at that specific concert did as much to broaden our American cultural image as any concert we gave on that portion of the tour.

Ensembles of the Boston Symphony Orchestra

There have been ten concerts in the 1967-68 series at Jordan Hall:

October 9	Boston Sinfonietta
CORELLI	Suite
BARBER	Adagio for strings
VIVALDI	La Primavera and L'Inverno from The Seasons George Zazofsky *violin*
TANSMAN	Triptych
VIVALDI	Concerto grosso in D minor op. 3 no. 11

October 23 — New England Wind Quintet

IBERT — Trois pièces brèves
NIELSEN — Kvintet op. 43
HINDEMITH — Kleine Kammermusik op. 24 no. 2
BERGSMA — Concerto for wind quintet

November 13 — Boston Symphony Chamber Players with Richard Goode *piano*

HAYDN — Trio no. 2 in G major for flute, violin and cello op. 100
VARESE — Octandre (1924)
MARTINU — Nonet
BRAHMS — Quartet no. 1 in G minor for piano and strings op. 25

December 4 — Boston Symphony String Trio with Richard Goode *piano*

MOZART — Quartet for piano and strings in E flat K. 493
MARTINU — Two madrigals for violin and viola
BRAHMS — Trio for piano, violin and cello in B major op. 8

January 8 — Music Guild String Quartet

MOZART — Quartet in A major K. 464
BARTÓK — Quartet no. 3 in one movement
BEETHOVEN — Quartet in C major op. 59 no. 3

February 5 — Boston Symphony Chamber Players with Richard Goode *piano*

BALAKIREV — Octet op. 3 in one movement
DAHL — Duo concertante for flute and percussion
WEBERN — Concerto for nine instruments op. 24
MOZART — Divertimento in E flat major K. 563

February 19 — Stockbridge String Quartet

HAYDN — Quartet in D major op. 64 no. 5 'The Lark'
PROKOFIEV — Quartet no. 1 op. 50
SCHUBERT — Quartet no. 14 in D minor 'Death and the Maiden' D. 810

March 4 — Boston Trio

BEETHOVEN — Trio in B flat op. 11
RAVEL — Trio in A minor (1914)
DVOŘÁK — Trio in E minor op. 90 'Dumka'

March 18 — Boston Symphony Chamber Players with Richard Goode *piano*

HAYDN — Trio no. 4 in E major for piano, violin and cello
POULENC — Sextuor for piano and woodwind quintet (1930-2)
KÖPER — Kammermusik for oboe, bassoon, percussion and piano
DVOŘÁK — Quartet for piano and strings in E flat op. 83

April 22 — Boston Sinfonietta

MOZART — Divertimento in D major K. 136
HINDEMITH — Trauermusik for viola and strings
Jerome Lipson
BRITTEN — Variations on a theme of Frank Bridge
BACH — Violin concerto in A minor
George Zazofsky
BERGER — Three pieces for strings (1947)
HANDEL — Concerto grosso in A major op. 6 no. 11

Radio broadcasts

The Friday afternoon concerts of the Orchestra in Symphony Hall were broadcast regularly by WGBH-FM (Boston), WAMC-FM (Albany) and WFCR (Amherst).

The Saturday evening concerts in Symphony Hall were broadcast regularly by WGBH-FM (Boston), WCRB-AM-FM (Boston), WFCR (Amherst), WCRQ-FM (Providence) and WCRX-FM (Springfield).

Most of the Tuesday evening concerts of the Orchestra in Symphony Hall were broadcast by WGBH-FM (Boston), WAMC-FM (Albany), and WFCR (Amherst).

Concerts of the 1967 Berkshire Festival were broadcast delayed by WGBH-FM (Boston). The nine Saturday evening Pops concerts in 1967 were broadcast live by WGBH-FM (Boston), WCRB-AM-FM (Boston) and WFCR (Amherst).

All the concerts of the 1967 Berkshire Festival were broadcast live by WGBH-FM (Boston), WFCR (Amherst), and WAMC-FM (Albany). WCRB-FM (Boston), WCRX-FM (Springfield) and WCRQ-FM (Providence) broadcast the Saturday evening concerts.

The 1967 Berkshire Music Center concerts were broadcast live by WGBH-FM (Boston), WFCR (Amherst) and WAMC-FM (Albany).

Complete transcriptions of the Friday and Saturday concerts, as well as concerts of the Boston Pops and of the 1967 Berkshire Festival, were broadcast through the Boston Symphony Transcription Trust on the following stations, both commercial and educational. Where known, the name of the sponsor is indicated.

U.S.A.

Armed Forces Radio & TV Service

Akron, Ohio	WAKR	Prinz Office Supply Company
Albany, N. Y.	WAMC	Educational
Albuquerque, N. M.	KHFM	Sustaining
Alexandria, La.	KALB-FM	Rapides Saving and Loan Association
Allentown, Pa.	WFMZ	Union Bank and Trust Co. of Eastern Pennsylvania
Ames, Iowa	WOI-AM-FM	Educational
Amherst, Mass.	WFCR	Educational
Anchorage, Alaska	KNIK	First National Bank of Anchorage
Appleton, Wisc.	WLFM	Educational
Athens, Ohio	WOUB	Educational
Atlanta, Ga.	WSB-FM	
Baltimore	WBAL-FM	Von Paris Moving and Storage
Baton Rouge, La.	WQXY-FM	Guaranty Federal Savings and Loan Association
Birmingham, Ala.	WAPI-FM	Sustaining
Bloomington, Ill.	WBNQ-FM	Park Hill Cemetery
Bloomington, Ind.	WFIU-FM	Educational
Boston	WCRB-AM-FM	Boit, Dalton & Church J. L. Hammett Co. General Telephone and Electronics
	WGBH-FM	Educational
	WBUR-FM	Educational
Buffalo, N. Y.	WBEN	Palanker Furs of Buffalo and WBEN Inc.
Champaign, Ill.	WLRW	Sustaining
Chattanooga	WDOD	Miller Brothers Department Store
Chicago	WFMT-FM	Smith, Barney & Company (Investors) Talman Federal Savings and Loan Association Ostermoor Mattresses
Clearfield, Pa.	WCPA	Wolf Furniture Stores Moore and Eshleman Insurance Co.

Cleveland	WCLV-FM	Pioneer Audio Co. Also spots for: Two-Way Radio Cleveland Plain Dealer Disc Records S. Rose Office Furniture
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Corning, N. Y.	WCLI	Sustaining
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Detroit	WDET	Educational
Dubuque	KFMD	Dubuque Packing Company
Ellsworth, Me.	WDEA	Strattons Department Store
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Klamath Falls, Ore.	KLAD	Swan Lake Moulding Miller Bros. Automobiles Montgomery Ward
Knoxville	WUOT	Educational
Lawrence, Kans.	KANU	Educational
Los Angeles	KFAC	Sustaining
Louisville	WLRS	Hamilton Watch Co. Buschmeyer's Jewelry Store
Mansfield, Ohio	WVNO	United Telephone Co. of Ohio
Miami	WVCG	
Milwaukee	WFMR	Taylor Electric (RCA Distributor)
Minneapolis	KSJR/KSJN	Educational
New Orleans	WWMT	The Pontchartrain Hotel
New York City	WQXR	Sustaining and General Telephone and Electronics
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Oklahoma City, Okla.	KFNB-FM	Audio Specialties
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Peoria	WIVC	Radio Corporation of America Grabers Automotive Service Center Commercial National Bank Leo's Flowers Brenkamn Cadillac Oldsmobile American Mausoleum Corp.

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Reno	KNEV	
Richmond, Va.	WFMV	Fidelity Bankers Life Insurance Company
Roanoke, Va.	WSLS	Appalachian Power Co. Roanoke Electric Steel
Rochester, Minn.	KNXR	
Rochester, N. Y.	WBBF	Xerox Corporation
	WCMF	Rochester Gas and Electric Corp.
Salt Lake City	KSL-FM	
San Antonio	KEEZ-FM	Evelyn Wood Reading and Dynamics
	KMFM	Sustaining
San Francisco	KKHI	Bayview Federal Savings
	KSFR	Japan Airlines
Seattle	KLSN	
Springfield, Mass.	WCRX	Third National Bank of Hampden County
Springfield, Ill.	WTAX	First National Bank of Illinois
Syracuse	WONO	
Terre Haute	WTHI	
Tyler, Texas	KDOK	Peoples National Bank of Tyler Rothrock Sales (Miller Beer) Johnson's Jewelers Karl's Cameras and Cards Buzz Messner Music Center Frank Rimmer Hardware T. Tony Spitzberg, CLU (Equitable Life Insurance) Riff's Dress Shop
Utica, N. Y.	WRUN	Marine Midland Trust Co. Special Metals Corp.
Washington, D. C.	WGMS	Furs by Gartenhaus
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Worthington Columbus, Ohio	WNCI	
Canada		
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Regina, Sask.	CFMQ	North American Van Lines – Mike's Storage
Toronto	CHUM	Sustaining
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Hamilton, Ont.	CKDS-FM	Sustaining – Public Service
Kitchener, Ont.	CFCA	Electrohome
Virgin Islands		
St Thomas	WBNB	Music Committee, St Thomas Arts Council Also spots for: V. I. Telephone Corporation Vitraco, Inc. First National City Bank West Indian Company Ltd WBNB Radio

Television broadcasts

Thirteen full length concerts by the Boston Symphony Orchestra, as well as three special programs (Mahler's Symphony no. 3, *L'Enfance du Christ* of Berlioz, and Mozart's *The Magic Flute*), were distributed to the following members of the Eastern Educational Network:

Boston	WGBH	New York	WNDT
Bridgeport	WEDB	Orono, Me.	WMEB
Calais, Me.	WMED	Philadelphia	WHYY
Chicago	WTTW	Pittsburgh	WQED
Durham, N. H.	WENH	Presque Isle	WMEM
Hartford	WEDH	Providence	WSBE
Hershey, Pa.	WITF	Rochester, N. Y.	WXXI
Hollywood, Cal.	KCET	Schenectady	WMHT
Lewiston, Me.	WCBB	Scranton, Pa.	WVIA
Littleton, N. H.	WLED	University Park, Pa.	WPSX
Norwich, Conn.	WEDN		

In addition, the thirteen Boston Symphony concerts were distributed to members of the Southern Educational Communications Association in the following states:

Alabama	North Carolina
Arkansas	South Carolina
Florida	Tennessee
Georgia	Texas
Louisiana	Virginia

Recordings

RCA Victor have released the following recordings by the Boston Symphony Orchestra under the direction of Erich Leinsdorf since May 1967:

BEETHOVEN	Symphony no. 4 in B flat *with* Leonore Overture no. 2 Symphony no. 7 in A major *with* Coriolan Overture
BRAHMS	Symphony no. 4 in E minor
CARTER	Piano concerto (Lateiner) *with*
COLGRASS	As quiet as
GINASTERA	Piano concerto (Martins) *with* Variaciones concertantes
MAHLER	Symphony no. 3 in D minor (Verrett, New England Conservatory Chorus, Boston Boychoir)
PROKOFIEV	Music from Romeo and Juliet Violin concerto no. 2 in G minor (Perlman) *with*
SIBELIUS	Violin concerto in D minor (Perlman)
TCHAIKOVSKY	Violin concerto in D major (Perlman) *with*
DVOŘÁK	Romance for violin and orchestra (Perlman)

The following recordings by the Boston Pops under Arthur Fiedler's direction have also been released by RCA Victor since May 1967:

Old timers' night at the Pops
Stan Getz and Arthur Fiedler at Tanglewood
Music from million dollar shows
Pops goes Latin
America's favorites (with Kate Smith)

Also released was the second album of recordings by the Boston Symphony Chamber Players. The three records include:

BRAHMS	Trio in E flat for horn, violin and piano
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet in E flat for piano and winds K. 452
POULENC	Trio for oboe, bassoon and piano
SCHUBERT	String trio no. 2 in B flat
VILLA-LOBOS	Bachianas brasileiras no. 6 for flute and bassoon

Meeting of the Friends of the Boston Symphony Orchestra

The thirty-fourth annual meeting of the Friends was held at Symphony Hall on Wednesday March 13 1968 at 3.30 p.m. Henry B. Cabot and Erich Leinsdorf spoke. Various works were performed: Erich Leinsdorf, Thomas D. Perry Jr, Bernard Zighera and Ayrton Pinto performed music by Grieg, Bizet and Gounod for two pianos, eight hands; Gary Graffman and the Orchestra played Mendelssohn's Capriccio brillante; Gary Graffman performed a prelude by Rachmaninov; and finally Erich Leinsdorf conducted Suite from 'Der Rosenkavalier' by Richard Strauss. Tea was served at the end of the meeting.

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Exhibitions at Symphony Hall

The exhibitions shown in the Gallery through the past season were loaned by the following artists and associations:

Cambridge Art Association (September 28 – October 24)

Adelson Galleries (October 26 – November 14)

New England Artists and Chetley Rittall (November 16 – December 12)

Shore Galleries (December 14 – January 9)

Subscribers' Exhibition (January 12 –27)

Boston Watercolor Society (February 6 – March 12)

Tyringham Art Galleries (March 15 – April 27)

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BARTÓK

Concerto for Orchestra	LM/LSC 2643
Violin Concerto (Silverstein) *with Stravinsky Violin Concerto*	LM/LSC 2852

BERG

Wozzeck — excerpts (Curtin) *with Mahler Symphony No. 5*	LM/LSC 7031
Le Vin (Curtin) *with Mahler Symphony No. 6*	LM/LSC 7044

DELLO JOIO

Fantasy and Variations (Hollander) *with Ravel Piano Concerto in G*	LM/LSC 2667

FINE

Symphony 1962 — Toccata Concertante Serious Song	LM/LSC 2829

KODALY

Háry János Suite — Peacock Variations	LM/LSC 2859

MENOTTI

The death of the Bishop of Brindisi (London, Chookasian, New England Conservatory Chorus) *with Schoenberg Gurre-Lieder excerpt*	LM/LSC 2785

RAVEL

Piano Concerto in G (Hollander) *with Dello Joio Fantasy and Variations*	LM/LSC 2667

SCHULLER

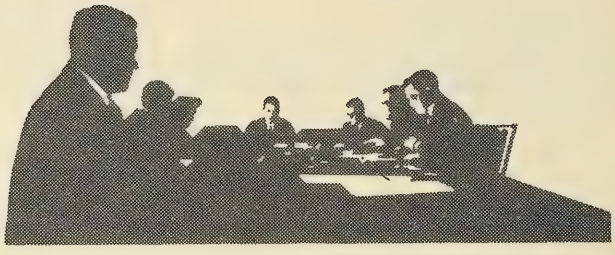
Seven studies on themes of Paul Klee *with Stravinsky Agon*	LM/LSC 2879

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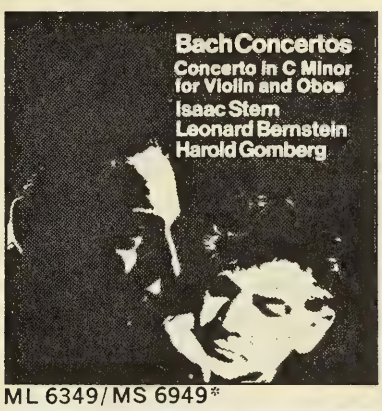
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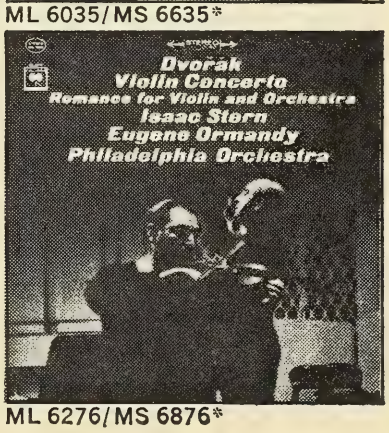
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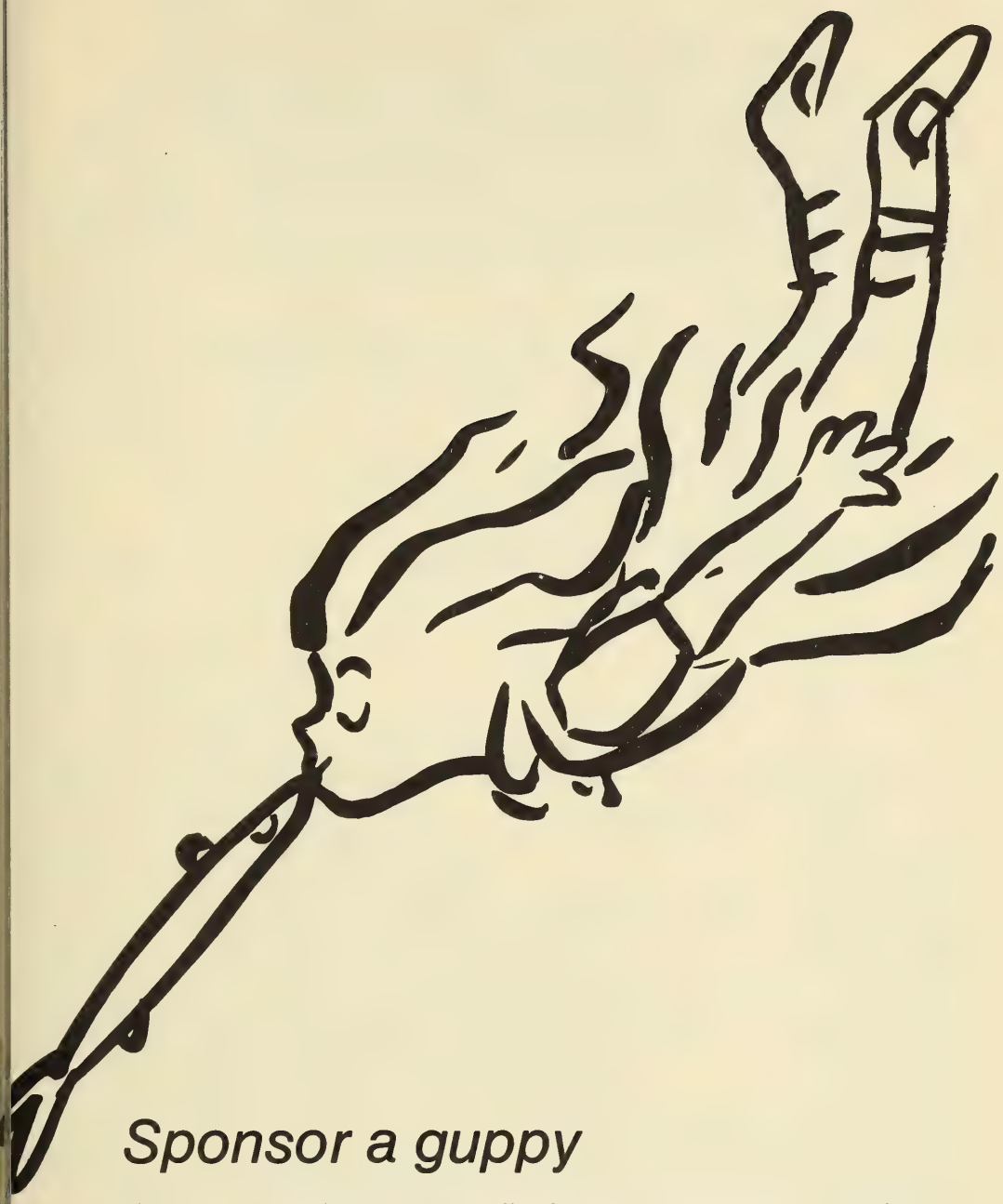
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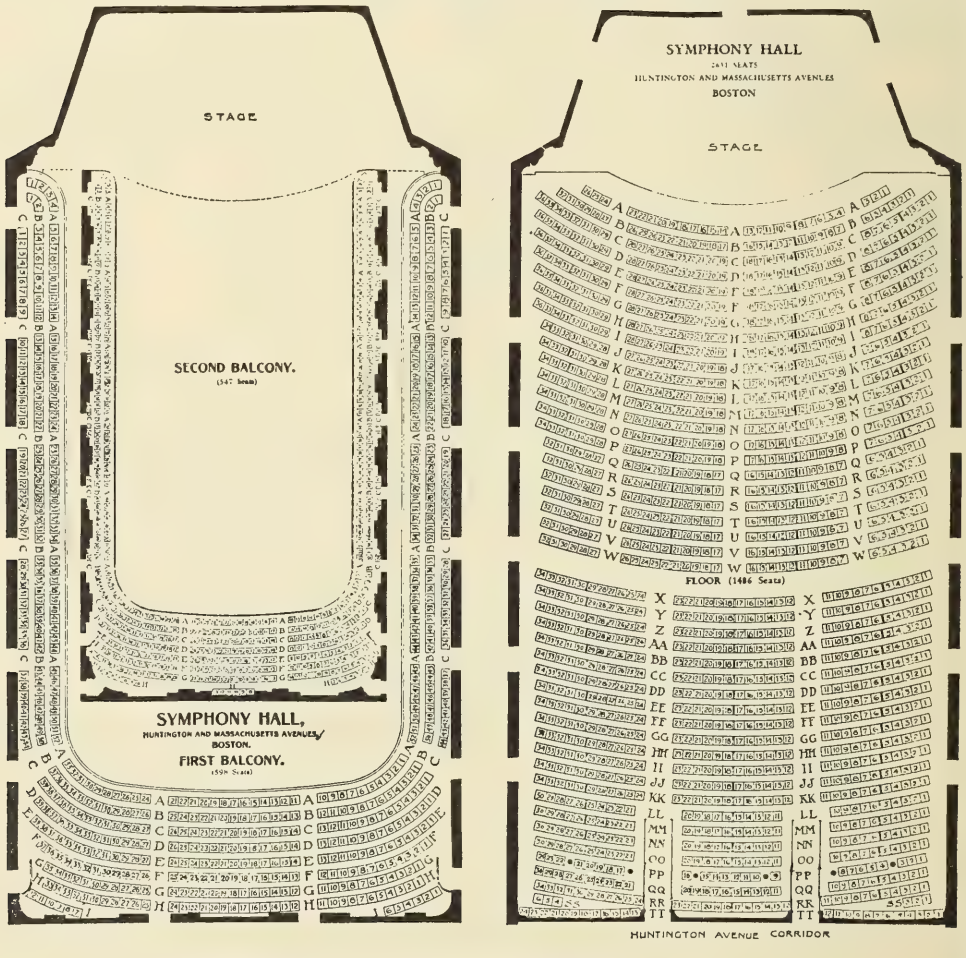
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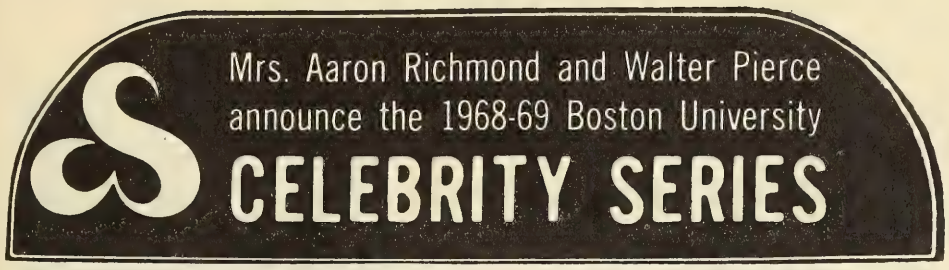
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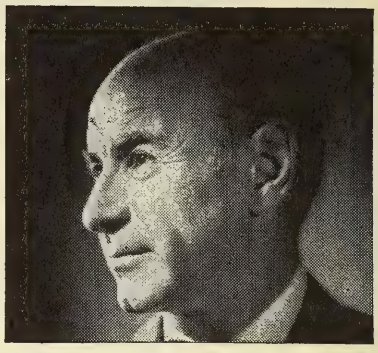
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- ☐ **CARLOS MONTOYA, Leading Flamenco Guitarist** ..... Fri. Eve., Oct. 11
- ☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Oct. 13
- ☐ **UDAY SHANKAR & COMPANY OF DANCERS AND MUSICIANS,** India's Greatest Artists; Exotic Instruments and Costumes ..... Sat. Eve., Oct. 19
- ☐ **ORCHESTRE DE PARIS, Charles Munch, Conductor,** France's New "Prestige" Orchestra ..... Wed. Eve., Oct. 23
- ☐ **D'OYLY CARTE OPERA COMPANY, Britain's Celebrated Gilbert and Sullivan Repertory Company** ..... Thurs. Eve., Oct. 24
- ☐ **JULIAN BREAM, Famous Guitarist-Lutenist** ..... Sat. Eve., Oct. 26
- ☐ **DIETRICH FISCHER-DIESKAU, German Baritone; Master Lieder Singer** ..... Sun. Aft., Oct. 27
- ☐ **YEHUDI and HEPHZIBAH MENUHIN, Unique Violin-Piano Duo** ..... Fri. Eve., Nov. 8
- ☐ **MAZOWSZE, 100 Dancers and Singers from Poland** ..... Sun. Aft., Nov. 10
- ☐ **CAMERATA SINGERS, Abraham Kaplan, Conductor,** Outstanding Choral Group ("Extraordinary,"—Leonard Bernstein) ..... Fri. Eve., Nov. 15
- ☐ **ARTURO BENEDETTI MICHELANGELI, Legendary Italian Pianist** ..... Sun. Aft., Nov. 17
- ☐ **HUNGARIAN STRING QUARTET,** ("a most impressive group,"—Boston Globe) ..... Sun. Aft., Nov. 24
- ☐ **TORONTO SYMPHONY, Seiji Ozawa, Conductor** ..... Sun. Aft., Dec. 1
- ☐ **GUARNERI STRING QUARTET** ..... Sun. Aft., Dec. 8
- ☐ **PAUL TAYLOR DANCE COMPANY** (2 Perfs) ("The most creative force in modern dance to appear since Martha Graham."—Chicago Daily News) Check One ☐ Sat. Mat., Jan. 18 ☐ Sat. Eve., Jan. 18
- ☐ **JANET BAKER, British Mezzo-Soprano** ..... Sun. Aft., Jan. 26 ("Communicative radiance and personal warmth that borders on magic."—N.Y. Times)
- ☐ **ANDRES SEGOVIA, World's Greatest Guitarist** ..... Sun. Aft., Feb. 2
- ☐ **EMIL GILELS, Supreme Soviet Pianist** ..... Sun. Aft., Feb. 9
- ☐ **CLEVELAND ORCHESTRA, George Szell, Conductor** ..... Sun. Aft., Feb. 16
- ☐ **LEONID KOGAN, Extraordinary Soviet Violinist** ..... Sun. Aft., Feb. 23
- ☐ **P.D.Q. BACH with Prof. Peter Schickele** ..... Fri. Eve., Feb. 28 Most Successful Musical Satire in Recent Years
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- ☐ **RAVI SHANKAR, India's Sitar Virtuoso** ..... Fri. Eve., Mar. 7
- ☐ **ISRAEL CHAMBER ORCHESTRA, Gary Bertini, Conductor** ..... Sun. Aft., Mar. 9 Remarkable Ensemble In Its First American Tour
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- ☐ **RUDOLF SERKIN, Renowned Pianist** ..... Sun. Aft., Mar. 23
- ☐ **Eugene ISTOMIN—Isaac STERN—Leonard ROSE Trio** ..... Wed. Eve., Apr. 9
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